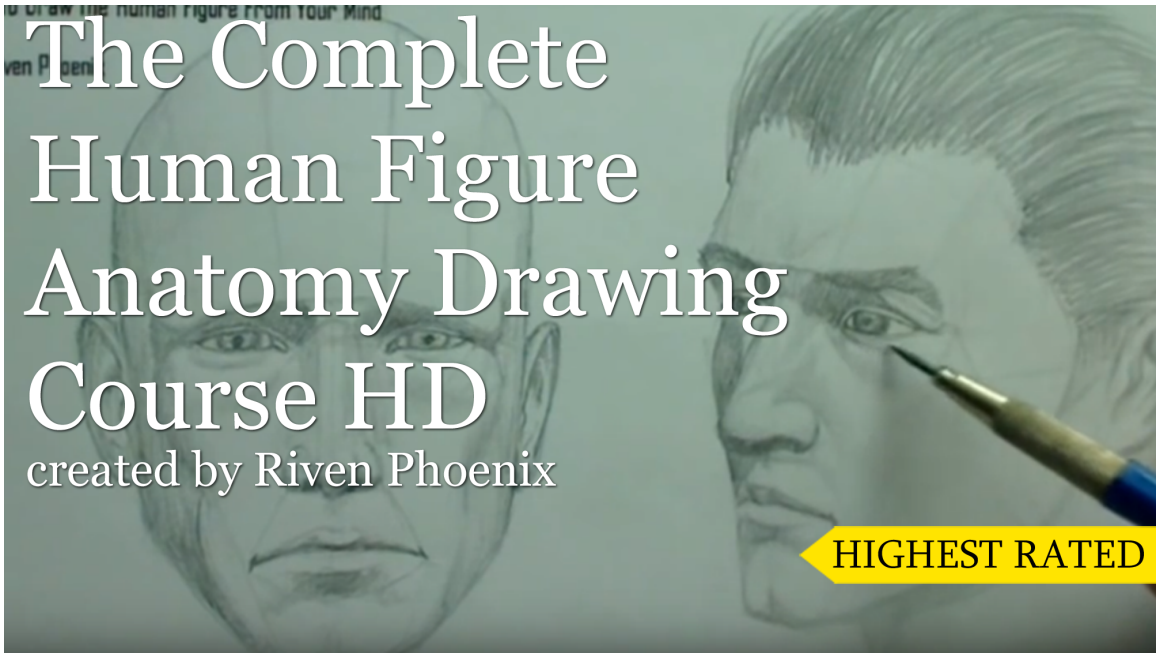


# The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 001 - Introduction Video to the concept of Invention

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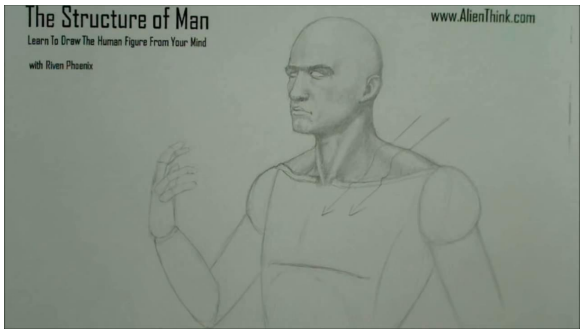
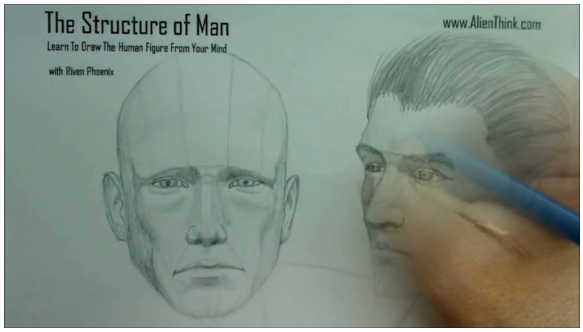
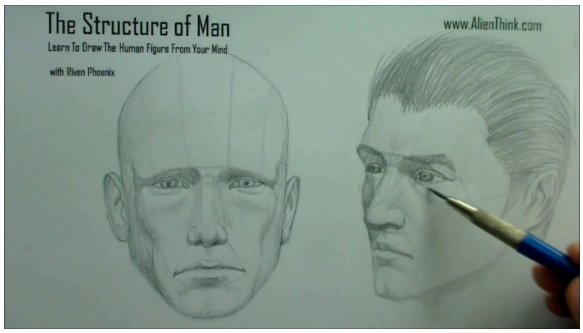
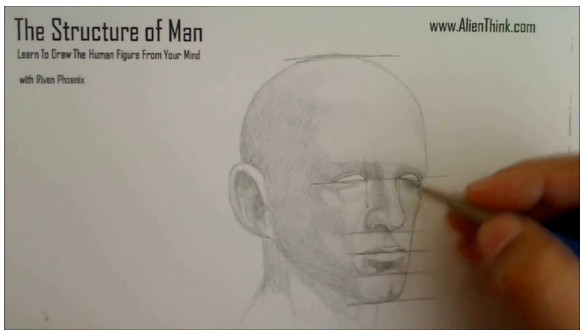
| | | |
|---|---|---|
| 1 |  | Hey guys, my name is Riven Phoenix and welcome to the Structure of Man Learn to Draw the |
| 2 |  | Human Figure from your Mind Training Course. |
| 3 |  | So in this course, what my job is to get you to be able to draw the human figure from |
| 4 |  | your mind in any angle and any pose that you want by going through a step-by-step process |

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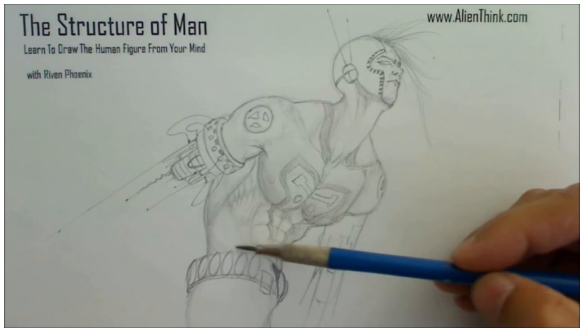
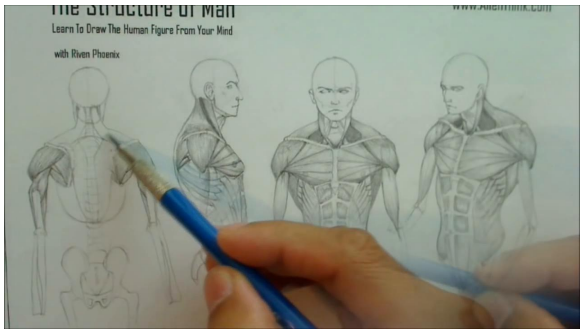
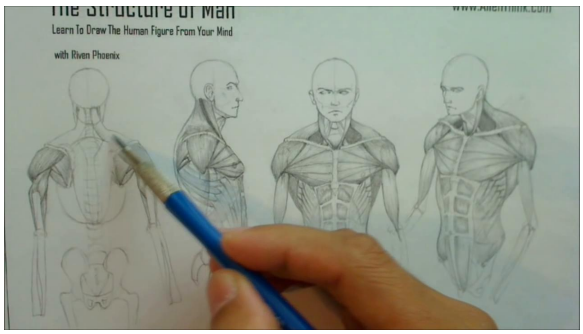
| | | |
|---|---|---|
| 5 | | where you can slowly build up the knowledge that you need to know to be able to do that. |
| 6 |  | So drawing the figure from your mind has been a really a lifelong dream of mine and I've |
| 7 |  | studied at the School of Visual Arts and the Connecticut Institute of Art and I've |
| 8 |  | been teaching art for over 20 years. |

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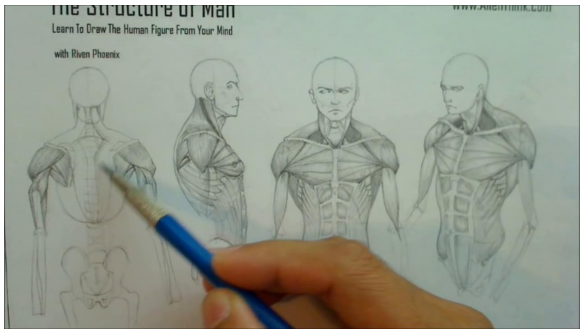
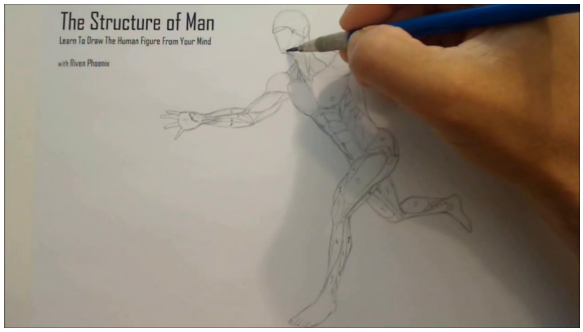
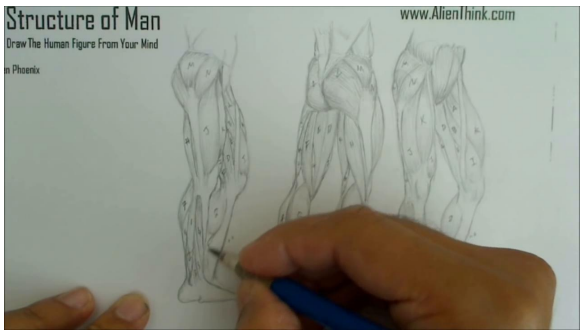
| | | |
|---|---|---|
| 9 |  | So in these lessons, I'm going to be sharing with you 20 years of knowledge and understanding |
| 10 |  | everything that is to know about the human figure and how to get the student to go through |
| 11 | | the step-by-step process where they can grasp the knowledge in the small micro bursts |
| 12 |  | and build on top of them enough information to be able to do that. |

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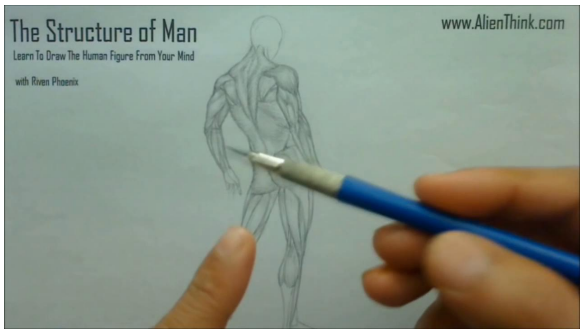
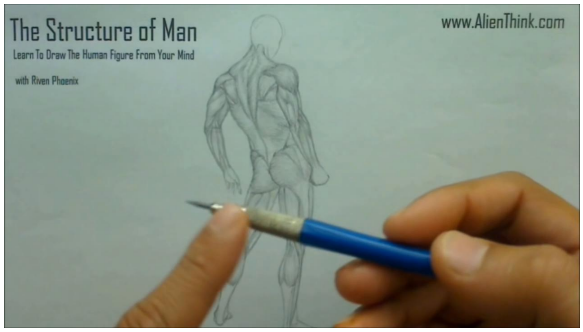
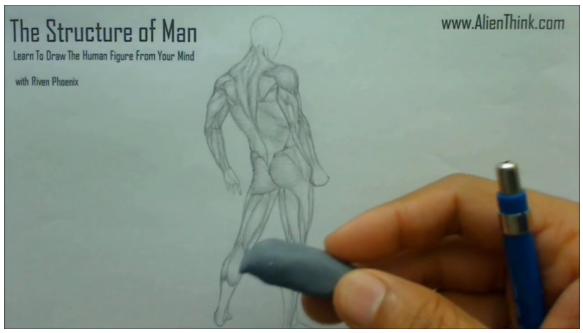
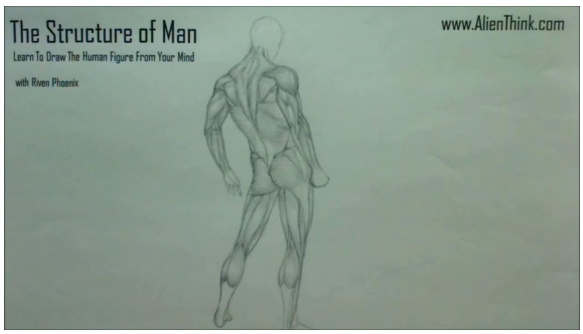
| | | |
|---|---|---|
| 13 |  | For these videos, what you're going to need is just a regular pencil. |
| 14 |  | So here I'm just using a lead holder but this is an HB pencil and you also want to use |
| 15 |  | a needed eraser. |
| 16 |  | This pencil is really nothing more than a drafting tool which you can get really at any |

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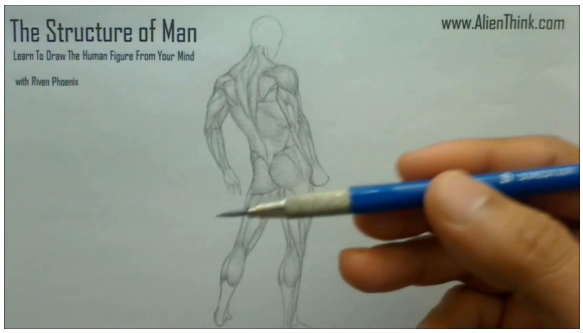
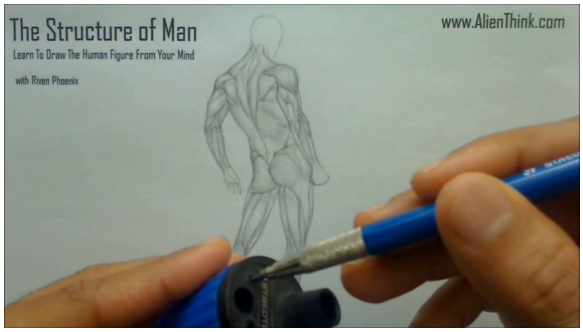
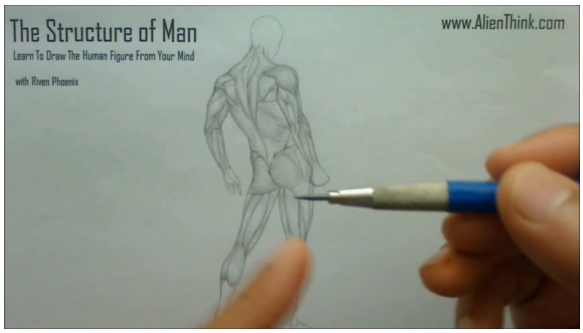
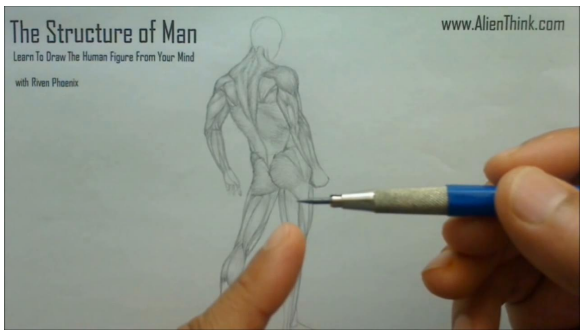
| | | |
|---|---|---|
| 17 |  | store or any art store and it comes with its own sharpener. |
| 18 |  | Basically you measure the lead in here, you put it in here and then you can sharpen your |
| 19 |  | lead. |
| 20 |  | So it's much more easier to maintain our sharper point. |

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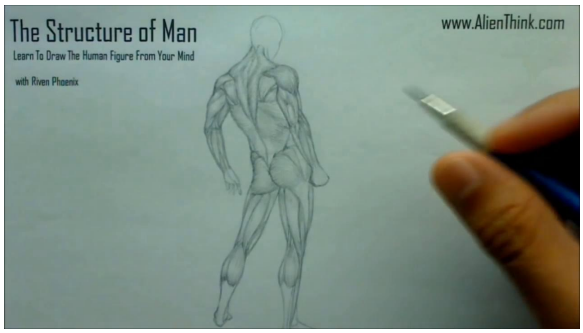
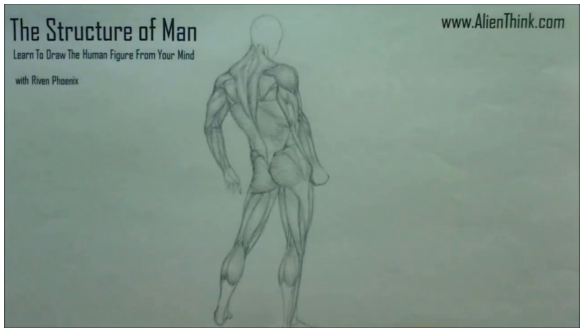
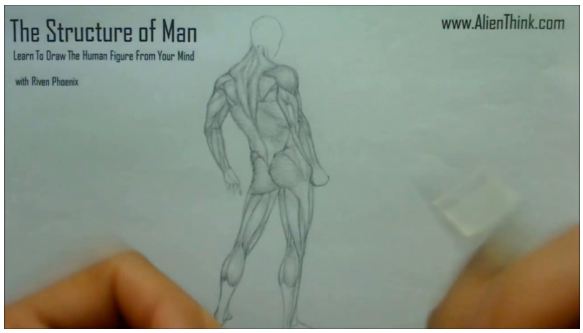
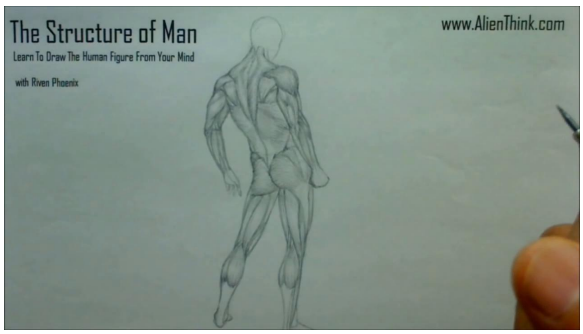
| | | |
|---|---|---|
| 21 |  | So to begin this really fascinating journey as to how anyone can really develop this |
| 22 |  | ability to draw the figure from the mind, we have to start our journey by using a very |
| 23 |  | powerful concept and that is the concept of invention. |
| 24 |  | Right, so to explain this, what I'm going to do is just show you a very simple example. |

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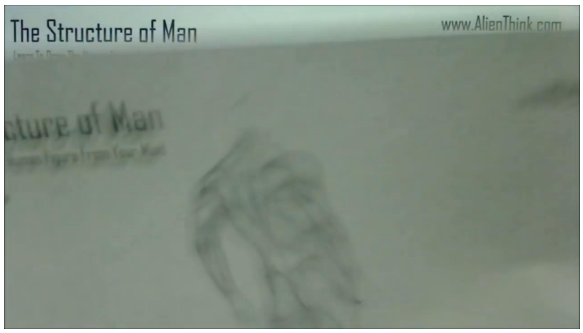
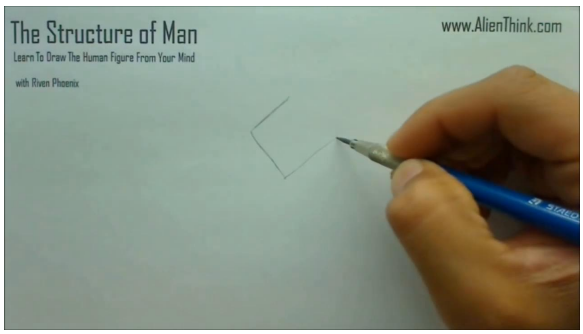
| | | |
|---|---|---|
| 25 |  | I'm just going to put this to the side here. |
| 26 | | So the concept of invention is very simple to understand. |
| 27 | | So for example, let's say here I'm going to draw a very simple shape here, a diamond |
| 28 |  | shape. |

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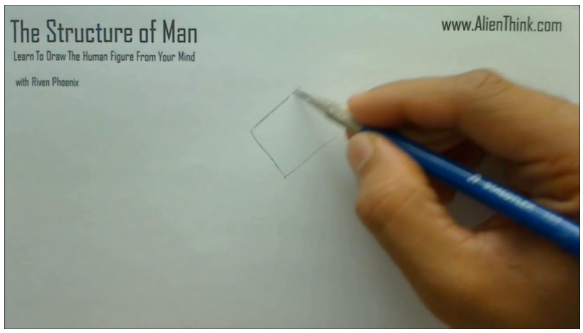
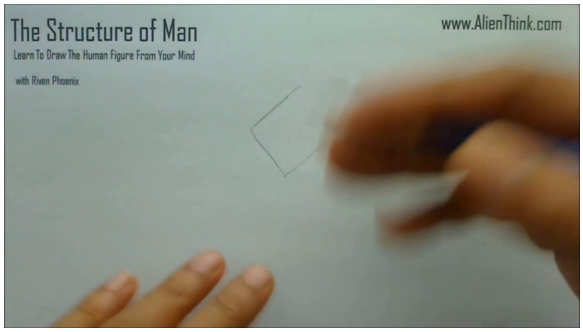
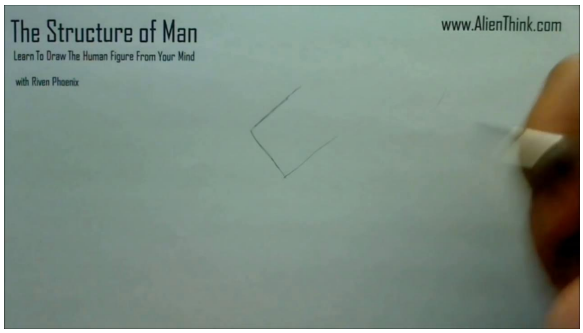
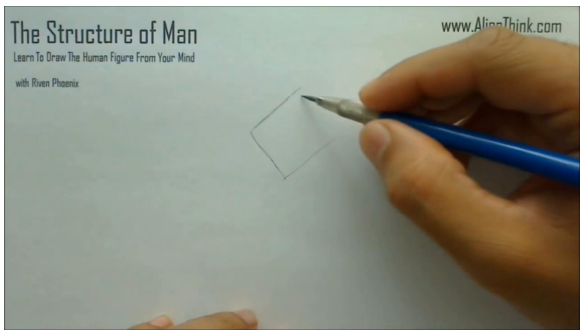
| | | |
|---|---|---|
| 29 |  | So in all these lessons, everything that I show you, you should be doing all the exercises |
| 30 |  | and you'll see that when you do the exercises, how you're understanding how your ability |
| 31 |  | to draw the figure will really increase by leaves and bounds. |
| 32 |  | So here I'm just going to draw, let's say this diamond shape here and let's say here |

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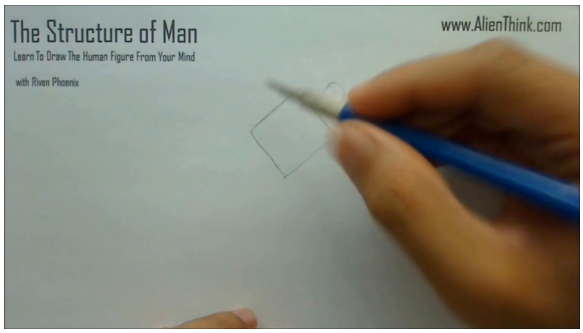
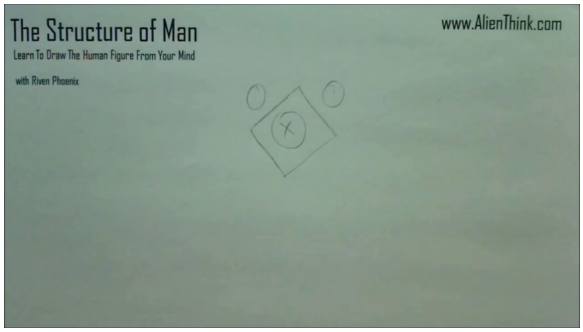
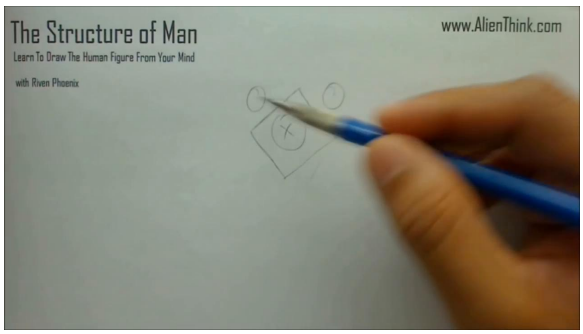
| | | |
|---|---|---|
| 33 |  | I'm going to put two circles here, then I put another circle here and put an X over |
| 34 |  | here. |
| 35 | | Right, so this is my first design, my first creation. |
| 36 |  | I created this completely for my mind and it has its own rules as to how everything is |

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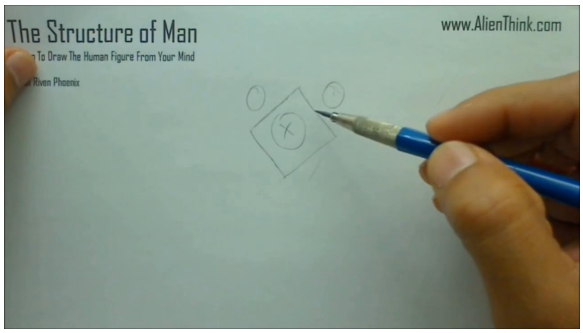
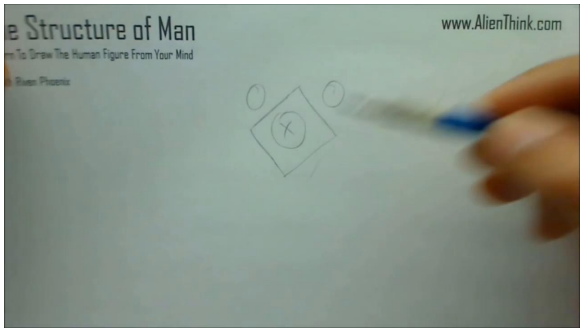
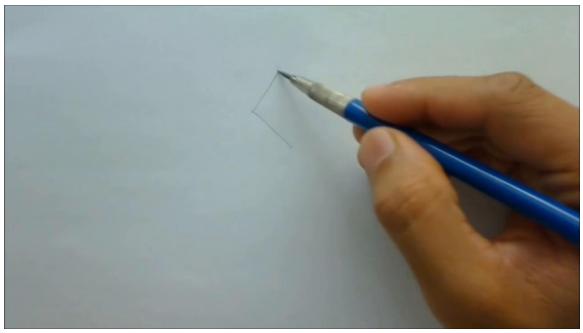
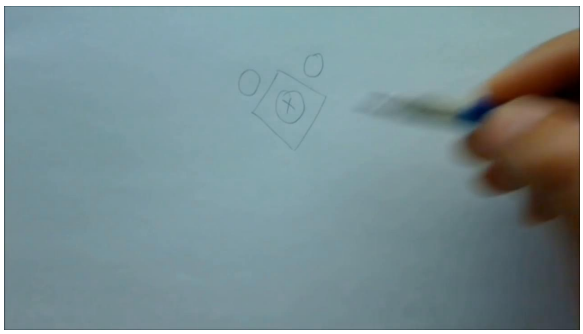
| | | |
|---|---|---|
| 37 |  | put together. |
| 38 |  | So obviously if I take this paper away and you ask me to draw that again, I can simply |
| 39 |  | draw it out very fast, right, in any style that I want, basically that's it. |
| 40 |  | And the reason I was able to reproduce this is because when I drew it first, I was its |

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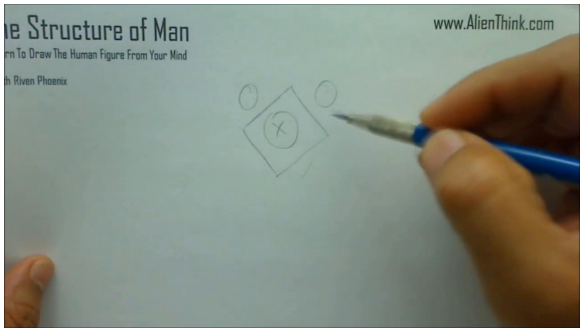
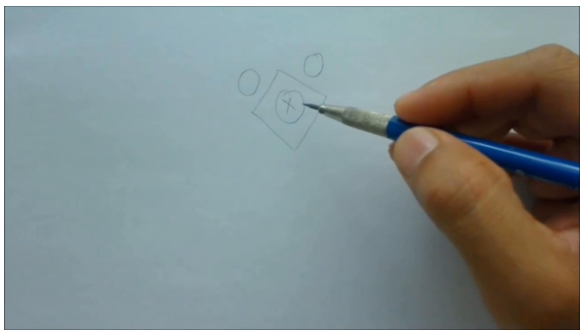
| | | |
|---|---|---|
| 41 | | creator. |
| 42 |  | I decided all the rules. |
| 43 | | So when I drew it again, I became its master automatically. |
| 44 |  | Right, so in figure drawing, we're going to be using the same concept in developing the |

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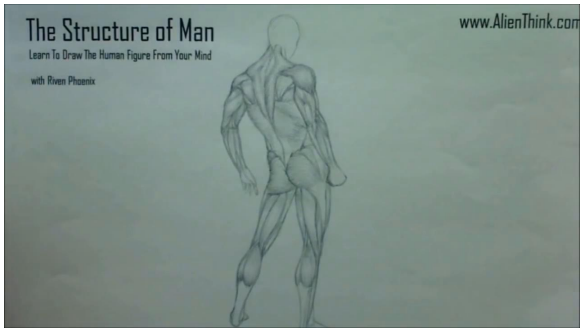
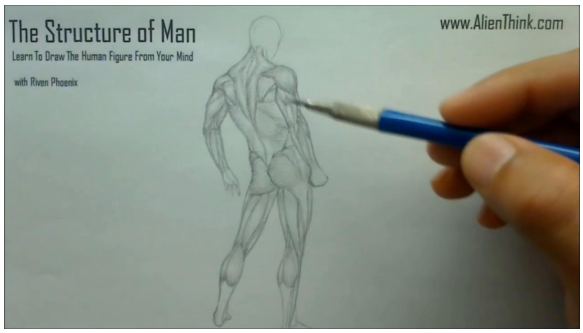
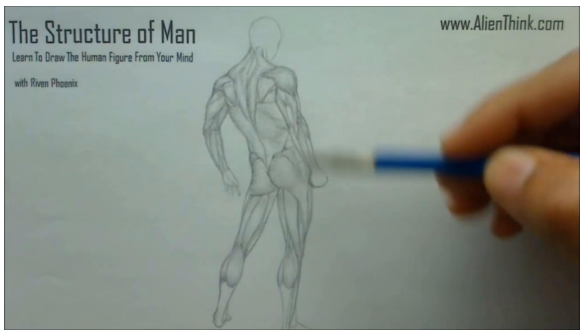
| | | |
|---|---|---|
| 45 | | understanding needed for figure drawing. |
| 46 |  | Right, so here is just a drawing here that I did completely from the mind where I'm |
| 47 |  | showing you how your understanding of the figure will increase where you can understand |
| 48 |  | how all the muscles wrap around each other. |

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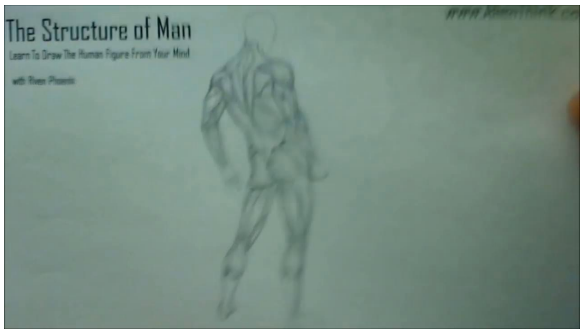
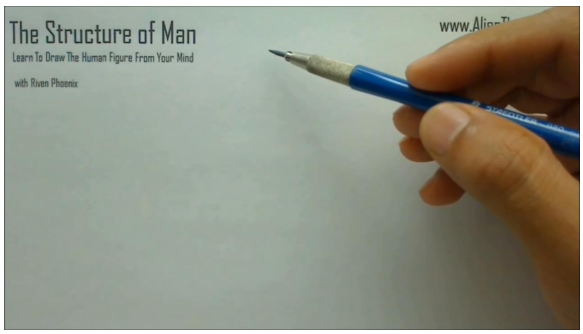
| | | |
|---|---|---|
| 49 |  | So the first exercise is that we want to do a very simple idea here and that is we |
| 50 | | have to invent the human figure completely from scratch. |
| 51 | | So what this means is we need to throw out from our mind that the human figure ever |
| 52 |  | existed. |

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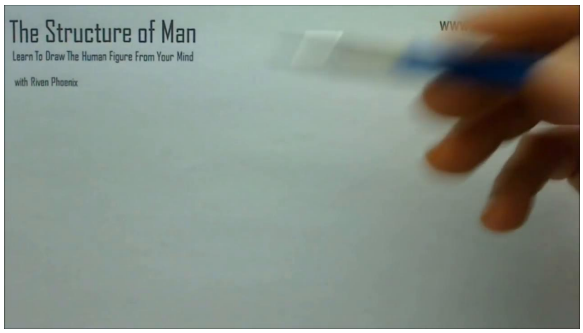
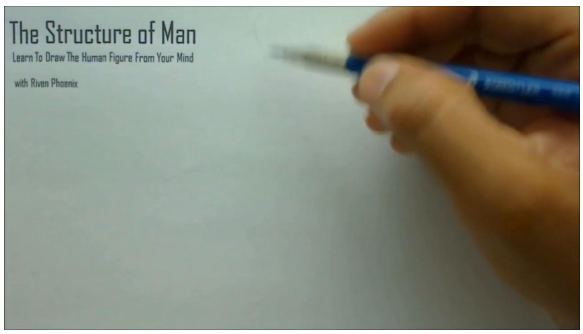
| | | |
|---|---|---|
| 53 | | We're going to have to design this thing called the human figure and this is what's going |
| 54 | | to allow us to understand it much more rapidly because we're going to just be the ones who |
| 55 |  | are going to decide what the rules are. |
| 56 |  | So for the first thing that we want to do here is I want you to draw a very simple line |

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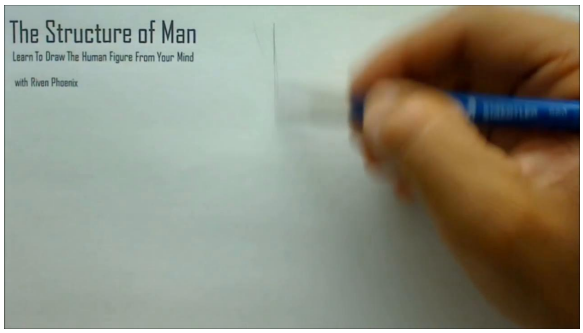
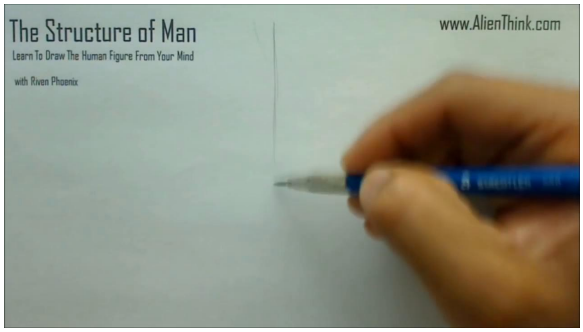
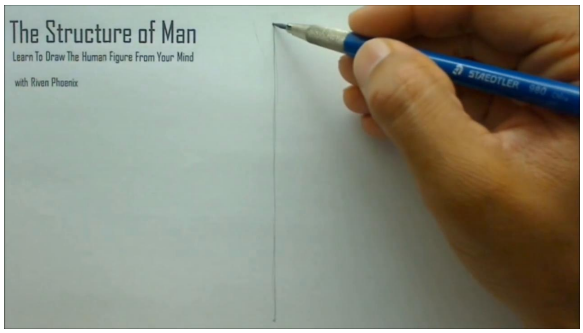
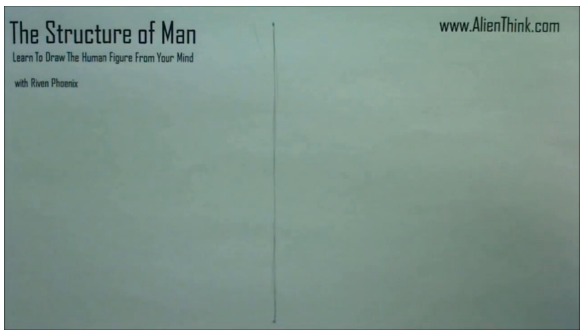
| | | |
|---|---|---|
| 57 |  | here. |
| 58 |  | And what this is is going to be a very powerful toolkit that we are going to create here |
| 59 |  | to train the mind to understand a very fundamental concept of this invention of the human figure |
| 60 |  | that we are creating. |

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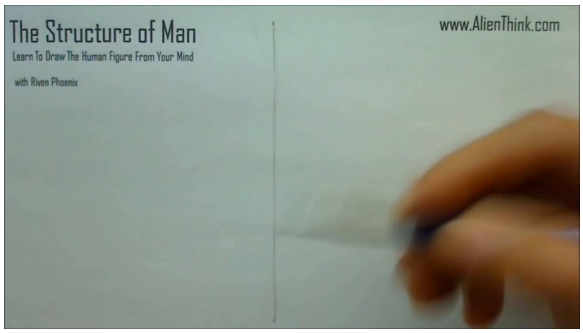
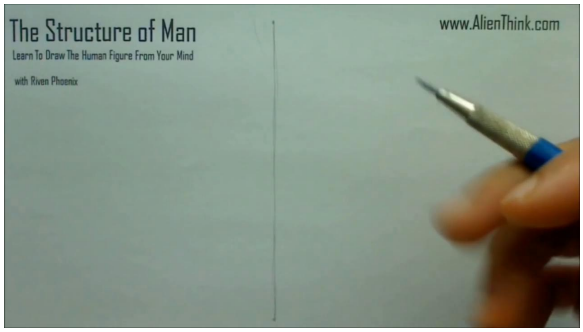
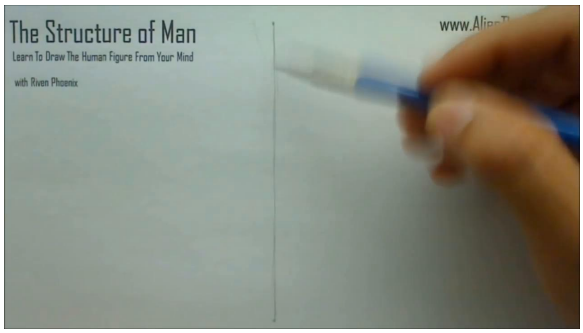
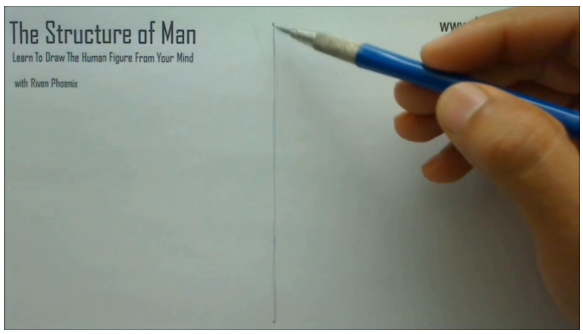
| | | |
|---|---|---|
| 61 |  | So this is like our first basic steps or blueprints to this design of this idea we have |
| 62 |  | of the human figure, just like this conceptual idea that we're coming up with. |
| 63 |  | So in these rules, the first thing that we'll say that's okay, well, if we want to create |
| 64 |  | this invention, what we want to do is when we draw out the line, this gives us basically |

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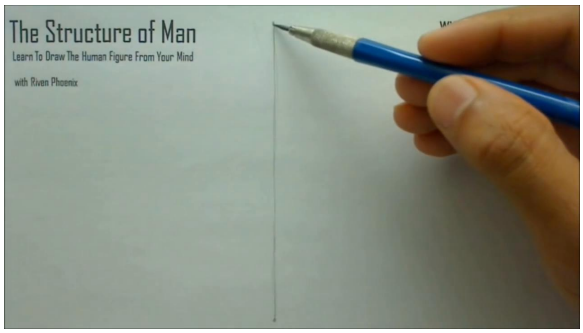
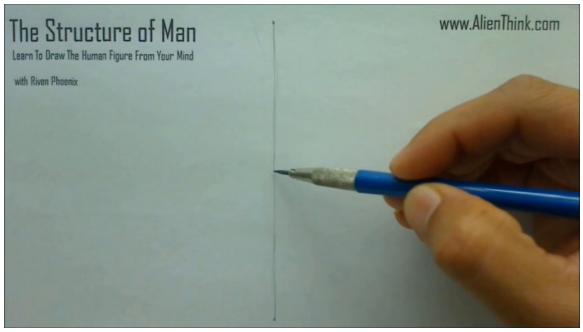
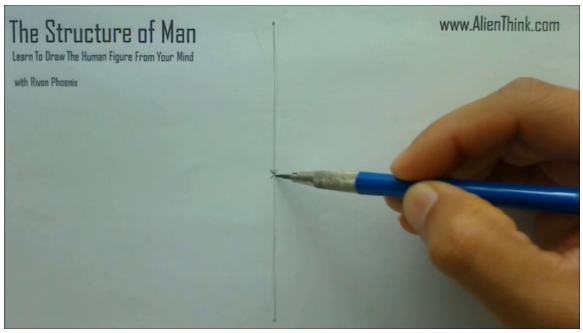
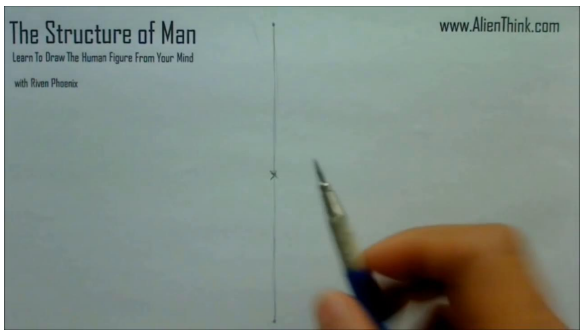
| | | |
|---|---|---|
| 65 |  | the height for this invention. |
| 66 |  | And then we want when we divide this line in half, right, we can just mark an X over |
| 67 |  | here. |
| 68 |  | And measure this with a pencil like this just to be more accurate, but you should be |

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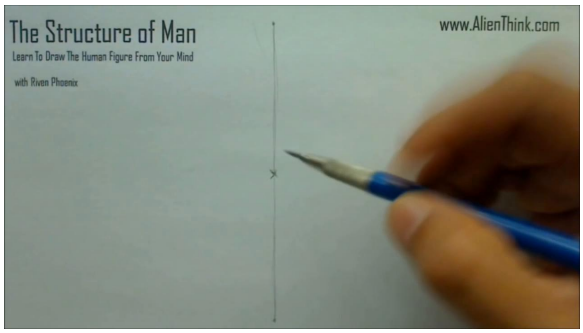
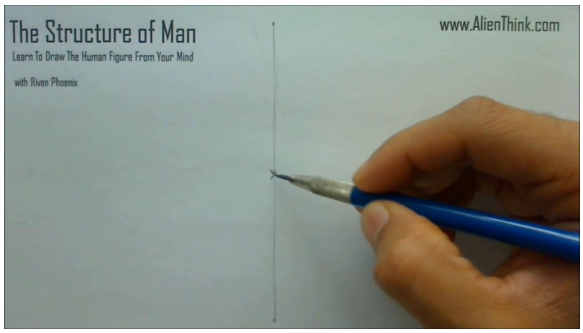
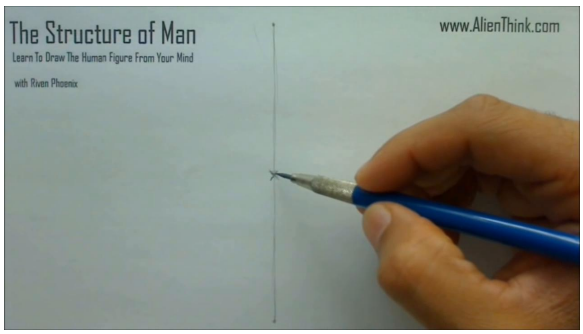
| | | |
|---|---|---|
| 69 |  | able to just eyeball this. |
| 70 | | So this gives us the center of the figure. |
| 71 |  | So as soon as we mark the X over here in this line, this tells us automatically that this |
| 72 |  | is going to be the crotch area of this invention, right, the middle of the figure. |

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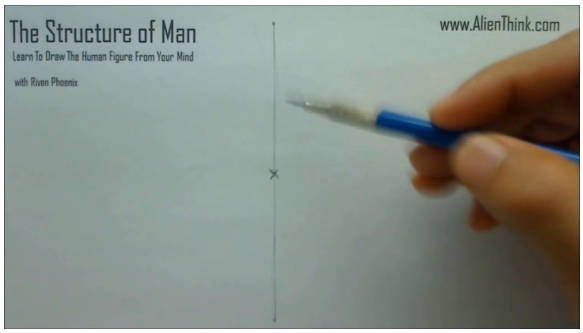
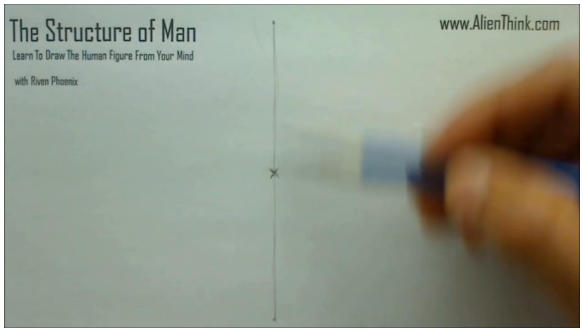
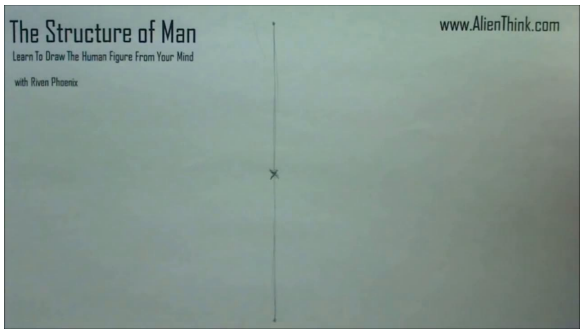
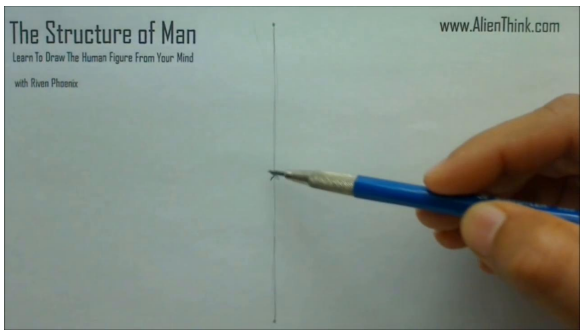
| | | |
|---|---|---|
| 73 |  | And this is a very secret formula that we're coming up with that will never change. |
| 74 |  | Every time, any time we deal with the height of our creation of a figure, regardless of |
| 75 |  | what type of character design we're doing, if we want it to look human-like, as soon as |
| 76 |  | we divide it in half with an X, it always marks the area for the crotch. |

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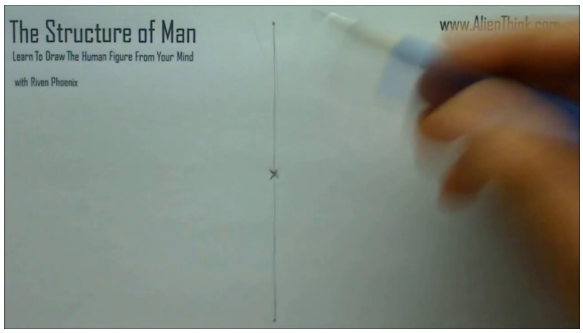
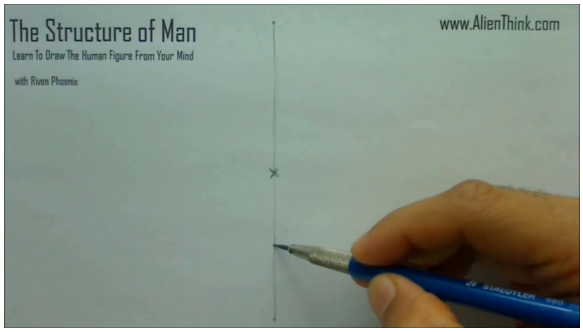
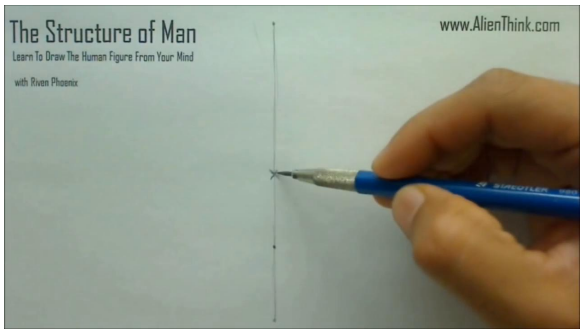
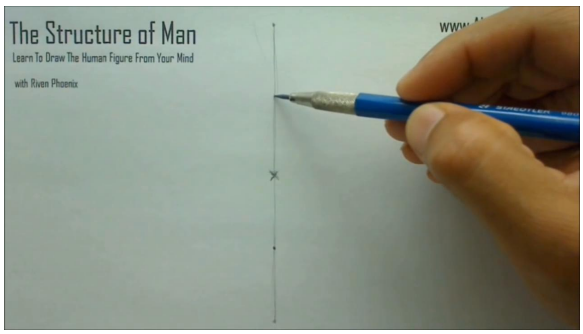
| | | |
|---|---|---|
| 77 |  | So when we now divide from the middle to the bottom, and we just mark a dot here, this |
| 78 |  | automatically will tell us that the knees will always be above this dot here. |
| 79 |  | So the next thing that we want to do is now take from the middle, from the top, and |
| 80 |  | divide this in half. |

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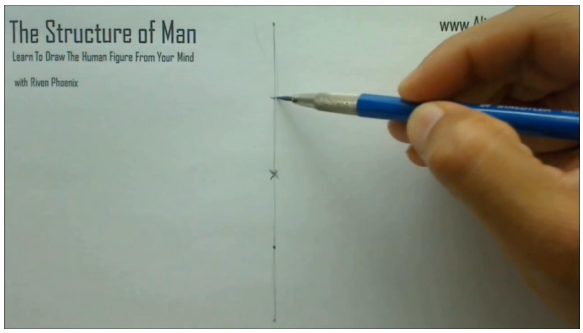
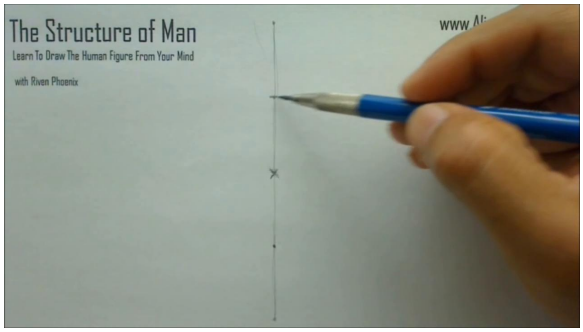
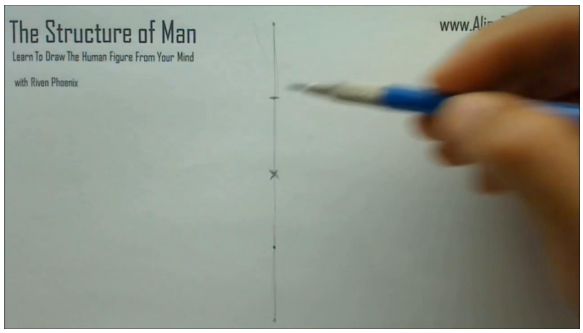
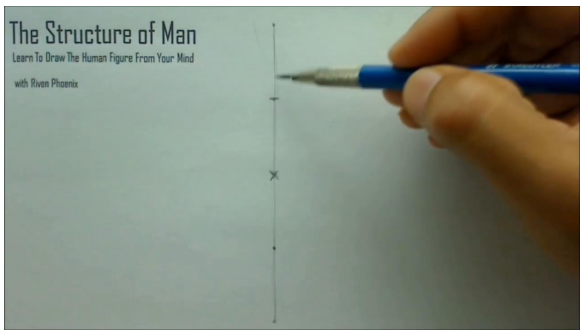
| | | |
|---|---|---|
| 81 |  | This line is always going to specify that this is approximately where the line for the |
| 82 |  | peck muscles is going to be, the bottom of the peck muscles, right, and I'll explain |
| 83 |  | to you in just a little bit as we move through this. |
| 84 |  | And then above the peck muscles will be divide this here, put another line, this will always |

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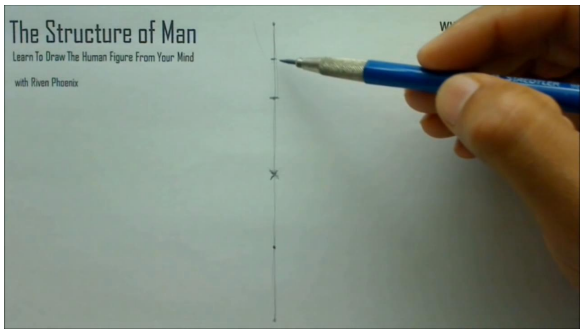
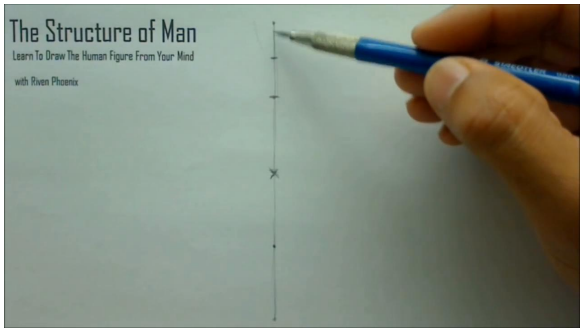
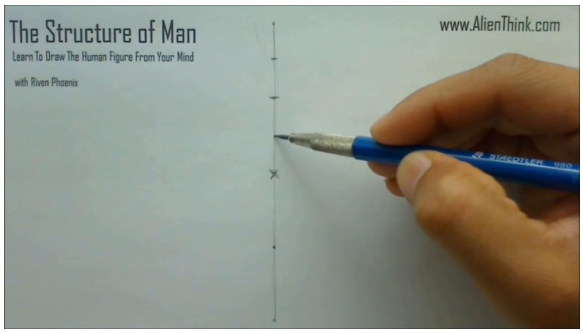
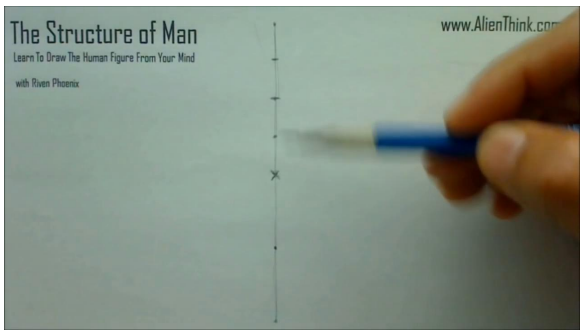
| | | |
|---|---|---|
| 85 |  | be approximately the bottom of the area for the chin, right, so this is the height of |
| 86 |  | the head, right, and then where the peck muscle is here and the crotch is here, you'll |
| 87 |  | put a dot over here, this is always going to be the naval area over here, right, so just |
| 88 |  | to review, this is the crotch area, this is the naval, this is the bottom of the peck, this is |

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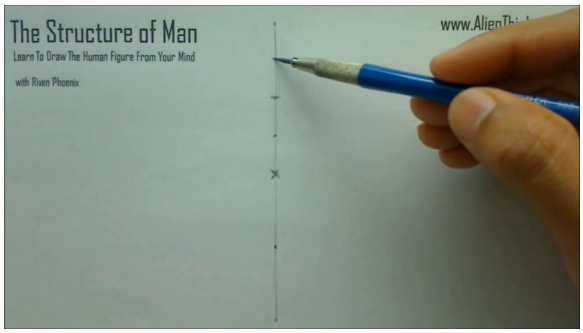
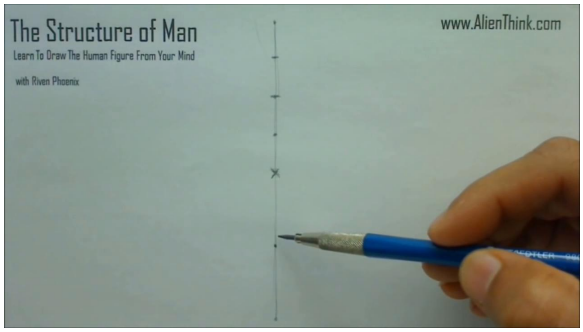
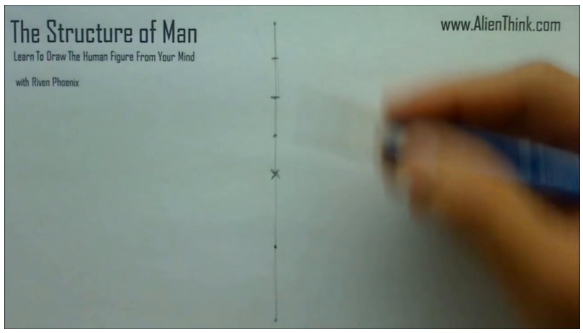
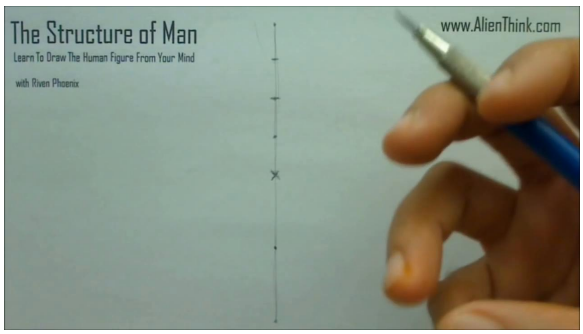
| | | |
|---|---|---|
| 89 |  | the chin, and this line here is where the knees must always be above in realistic figure drawing |
| 90 |  | from the mind that we're specifying here as a rule. |
| 91 |  | So once we've done this, we now need to create a very simple idea of this invention and |
| 92 |  | that is going to be our first basic, very simple manic in concept. |

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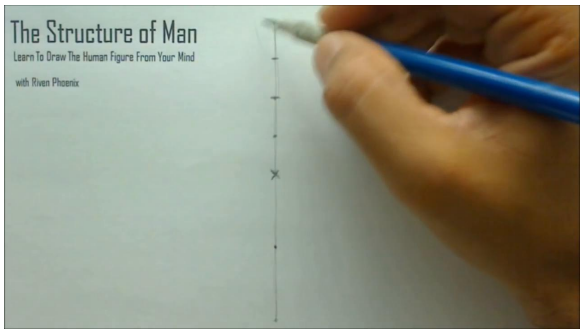
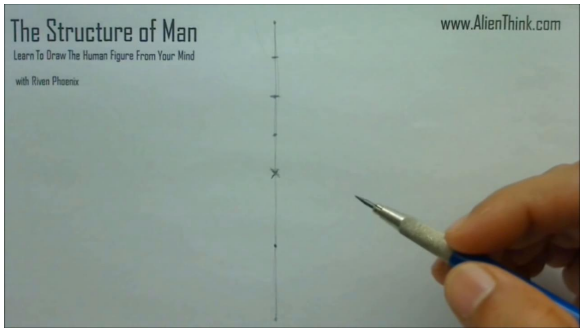
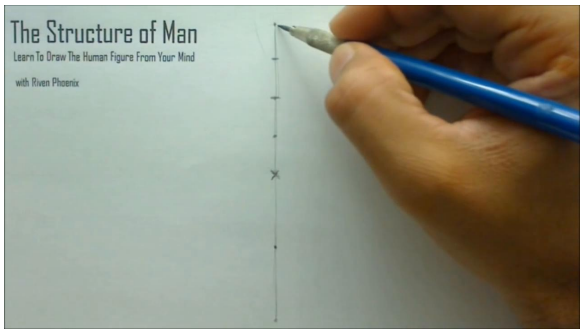
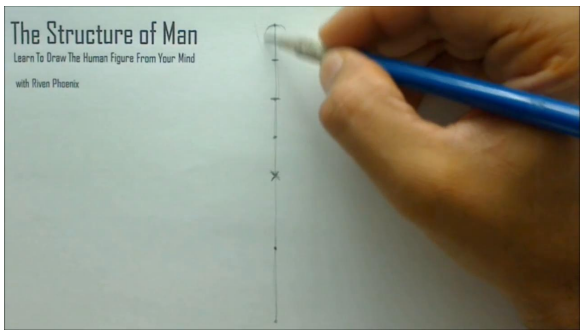
| | | |
|---|---|---|
| 93 |  | So to do this, we're not really interested in any kind of details here, we just want to |
| 94 |  | train the mind to understand very basic concepts of this. |
| 95 |  | So to do that, here I'm just going to draw out the head. |
| 96 |  | So to draw out the head, I'm just going to simply draw out like this egg shape over here, |

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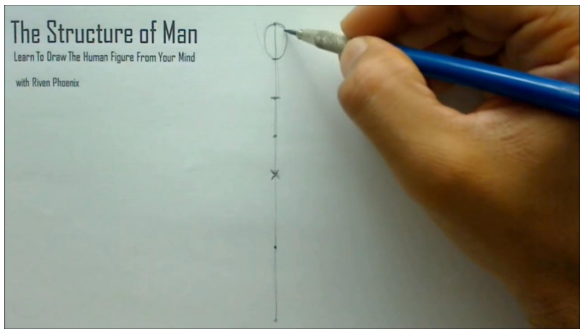
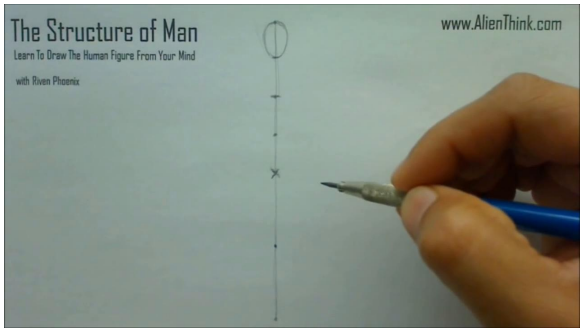
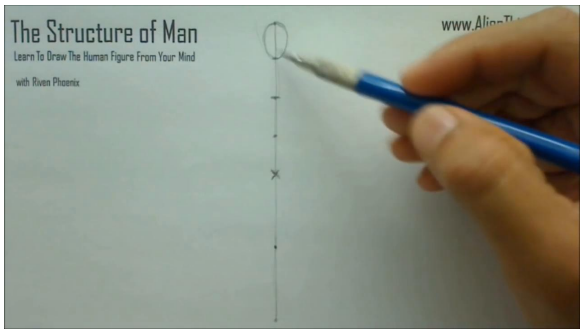
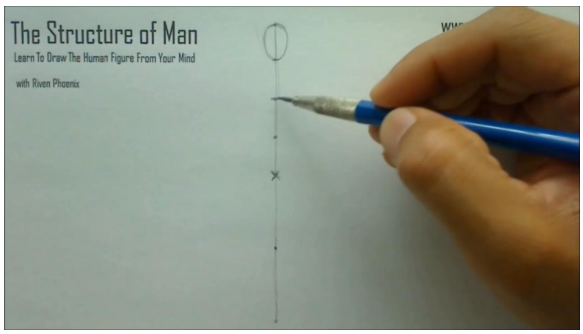
| | | |
|---|---|---|
| 97 |  | right, very simple, it's just an oval egg shape, there's nothing complicated that I've put in |
| 98 |  | there. Once I have this, what we need to understand is, okay, now since our invention of the figure |
| 99 |  | as a head, it's going to need a neck and then it's going to need a chest area. So to determine |
| 100 |  | this, whenever we're here at the line for the pec muscles and this is the chin, all we have |

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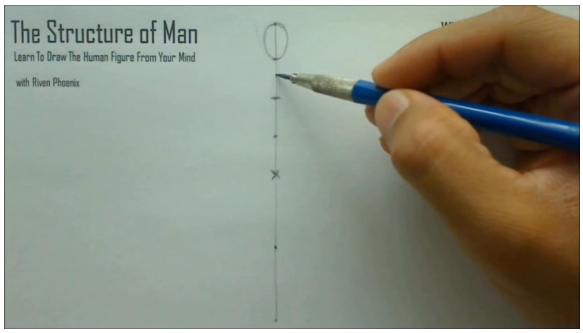
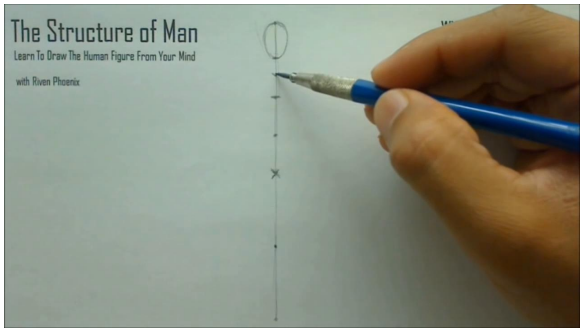
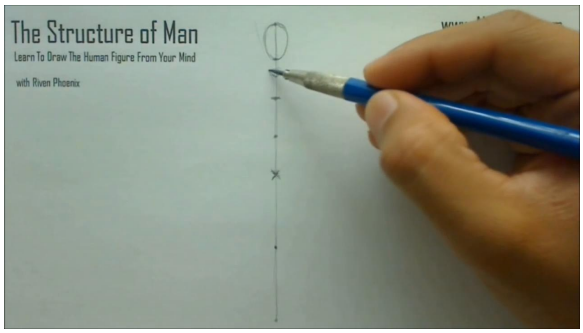
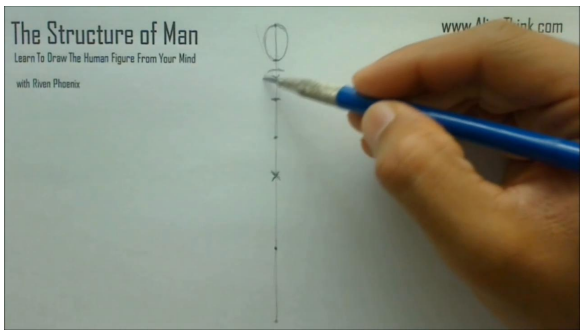
| | | |
|---|---|---|
| 101 |  | to really do is just divide this in half over here and put a V shape, meaning this is where the |
| 102 |  | clavicle is going to be. And just about this, right, from here to here, if I divide this in F, |
| 103 |  | we're going to get this thing that we're going to call the chest cavity. |
| 104 |  | So here, we're going to get the kind of like another egg shape for this chest cavity over here. |

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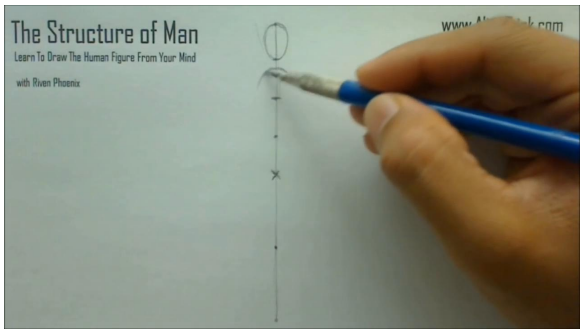
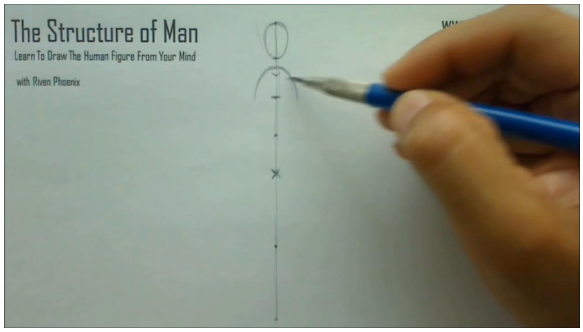
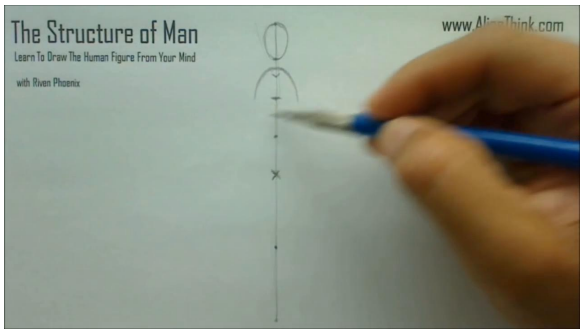
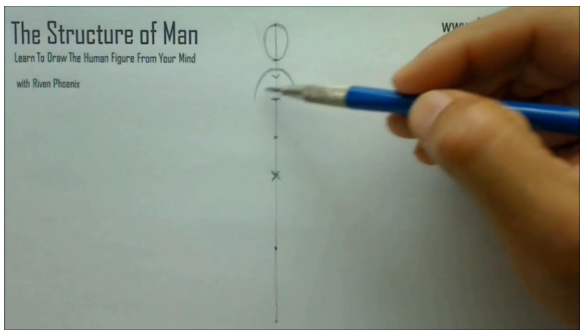
| | | |
|---|---|---|
| 105 |  | So here for now, I just want you to draw it out like this and don't go beyond this right now. |
| 106 |  | And the reason for this is that here we want to understand, okay, well, how wide should this |
| 107 |  | egg shape really be here, right? This is the height of the head where we had determined it, |
| 108 |  | how wide should it be? Well, we can determine that very easily by looking at the height of the head. |

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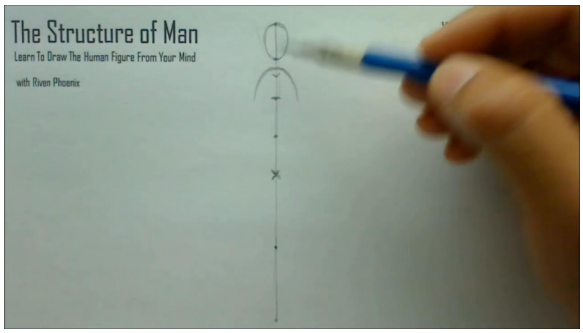
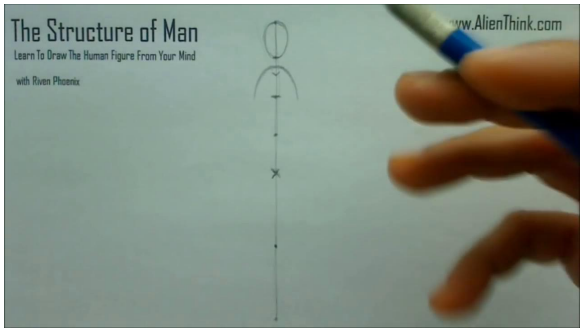
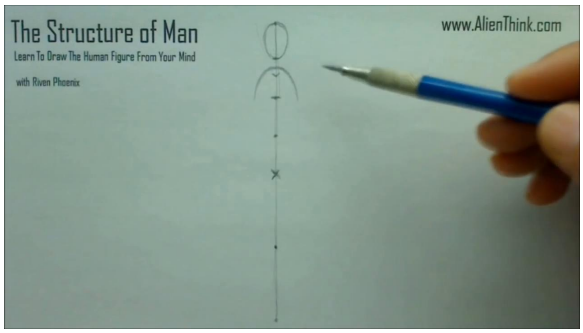
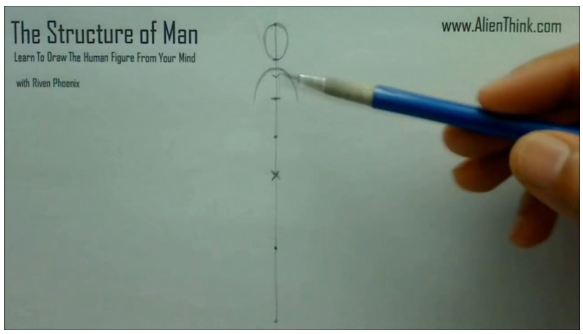
| | | |
|---|---|---|
| 109 |  | So you can see that what I'm showing you in this entire course, we're going to be looking at how |
| 110 |  | to use this toolkit to be able to draw figures in eight head formulas, meaning that regardless |
| 111 |  | of what head you draw, if you draw a figure in nine heads or ten heads, it doesn't matter, |
| 112 |  | we will always follow this same formula, the only thing that will change is the height of the head. |

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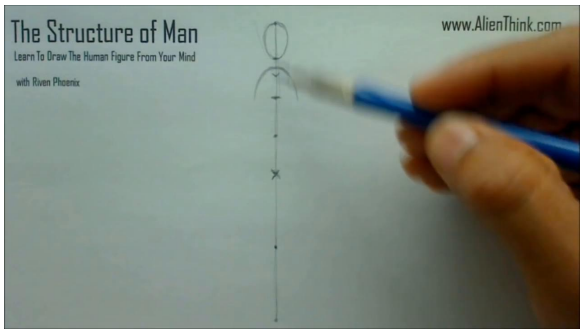
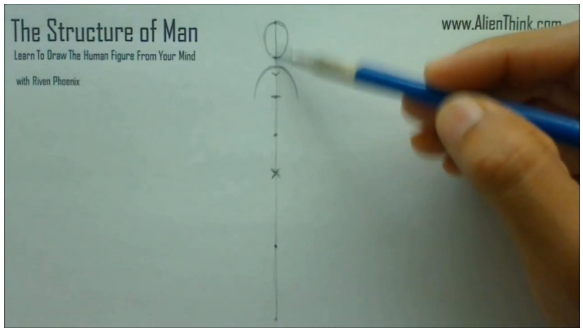
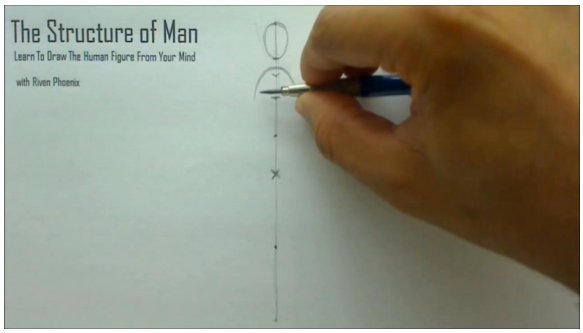
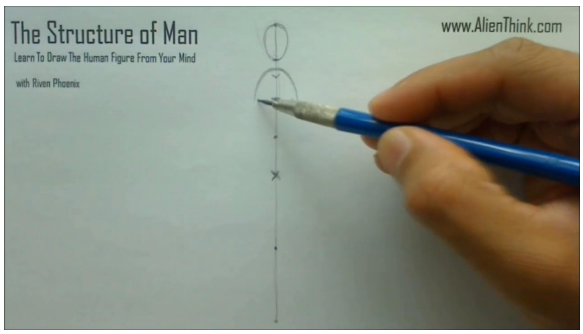
| | | |
|---|---|---|
| 113 |  | Right, so going back to this to determine, okay, well, how wide should this be? We all |
| 114 |  | have to look at the height of the head like this. If I measured it and really just translated |
| 115 |  | like this, right? So meaning that here you can just eyeball it and say that this here is going to be |
| 116 |  | where the nipples are going to be, right? Obviously they're going to be above over here, |

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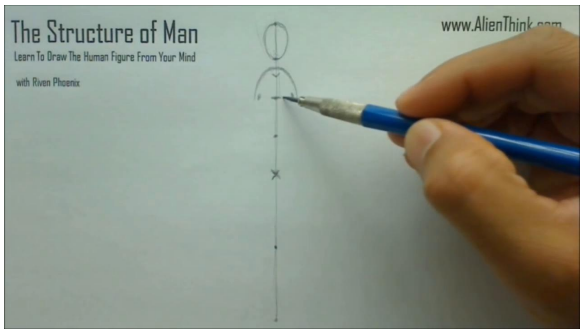
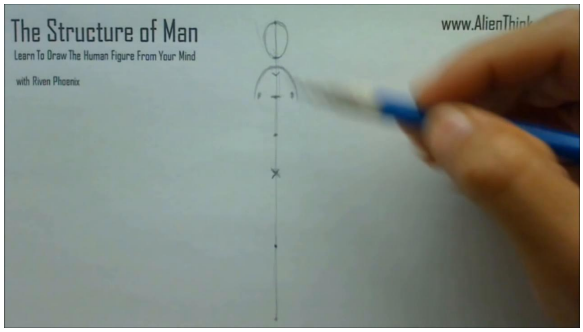
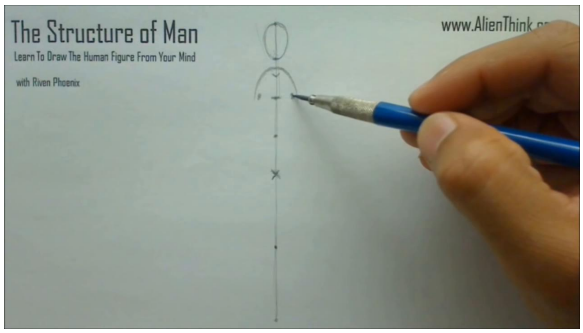
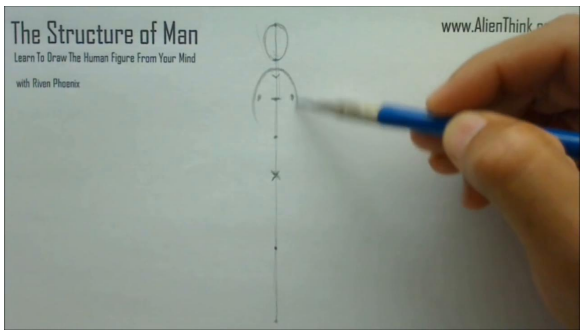
| | | |
|---|---|---|
| 117 |  | this line here, just above your head. I'm just specifying to where these dots will be. |
| 118 |  | Right, so once we determine this, we know that, okay, it just needs to be a little |
| 119 |  | to the right of this and to the left of this. This will give us the chance cavity over here. |
| 120 |  | So once we start creating this oval shape over here, we're going to come start to curve in and |

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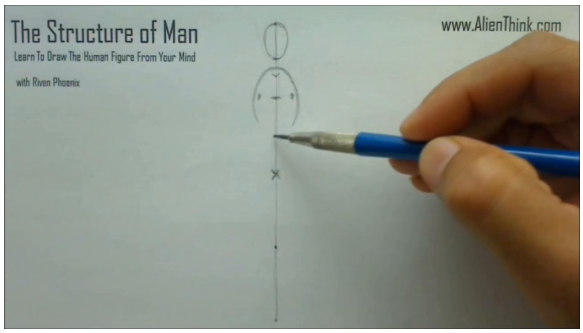
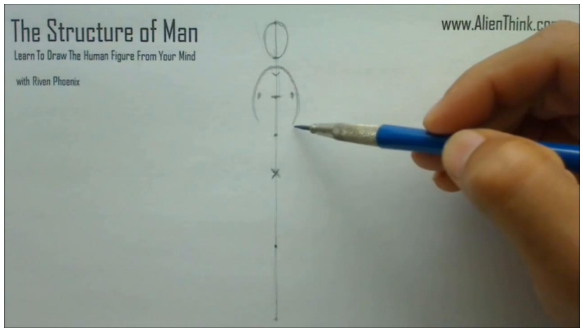
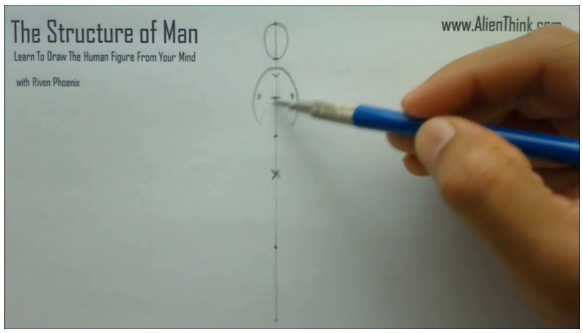
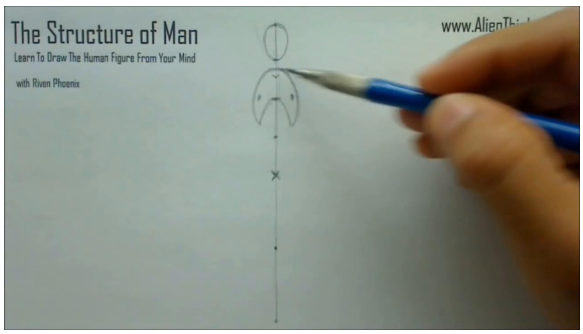
| | | |
|---|---|---|
| 121 |  | basically where the navel is, we just need to be just a little above, meaning that we're never |
| 122 |  | going to come down all the way over here, we just need to be a little above this, over here and |
| 123 |  | then from here we're just going to specify that this is going to be the chest cavity. Look at the |
| 124 |  | simplicity of the design here. We're not going to get it into anything complicated right now |

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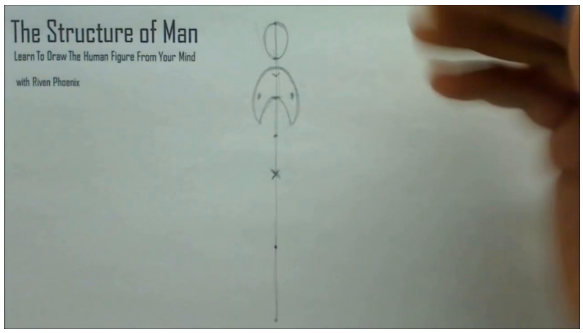
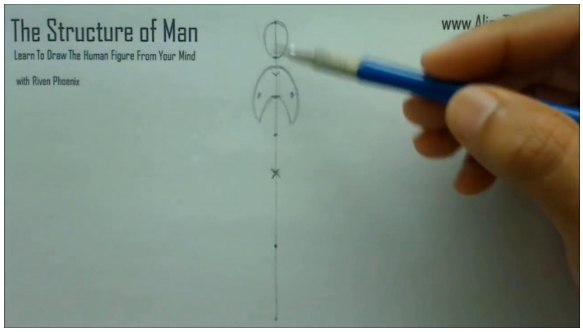
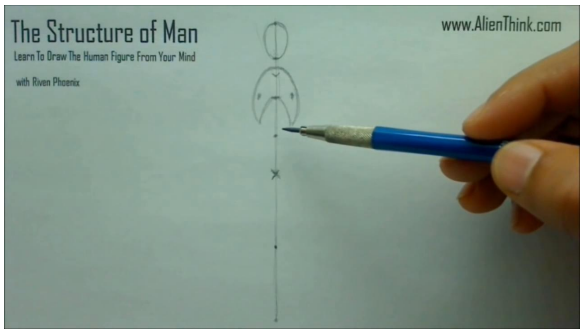
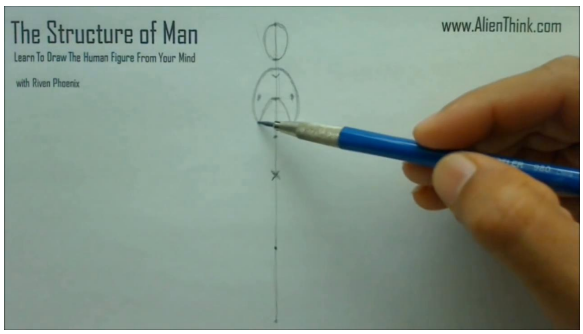
| | | |
|---|---|---|
| 125 |  | because as we move through these stages, we will train the mind to understand this in three |
| 126 |  | dimension. This will be the most important, very powerful toolkit that will exist in the mind, |
| 127 |  | which will allow us to draw very cool looking figures. So once we've determined this, what we need to |
| 128 |  | do now is understand this pelvis area here over our invention, right, because we know that it's |

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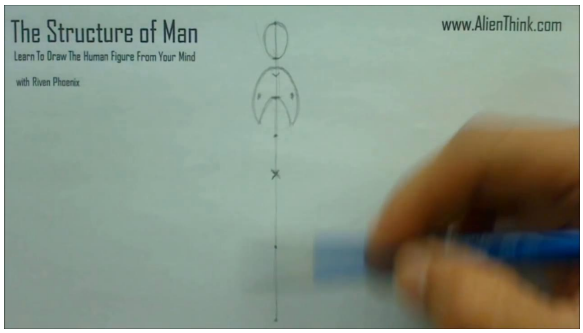
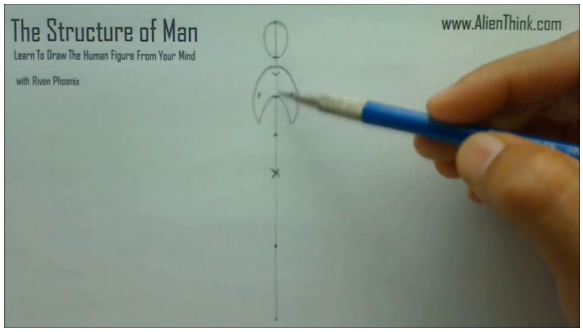
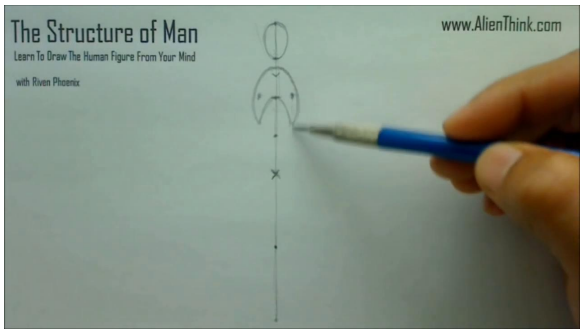
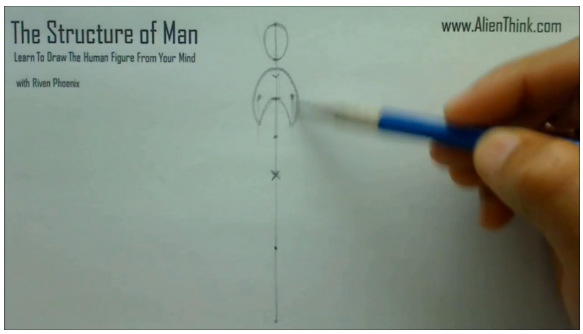
| | | |
|---|---|---|
| 129 |  | obviously going to stand on two feet. So how do we understand this concept here? |
| 130 |  | So all we have to do is where we determine where the nipples are going to be, we really just need |
| 131 |  | to visually look down. So here I'm just going to draw a line for you here so you can see. When I |
| 132 |  | go straight down, this is basically where the love handles area is supposed to be, meaning that |

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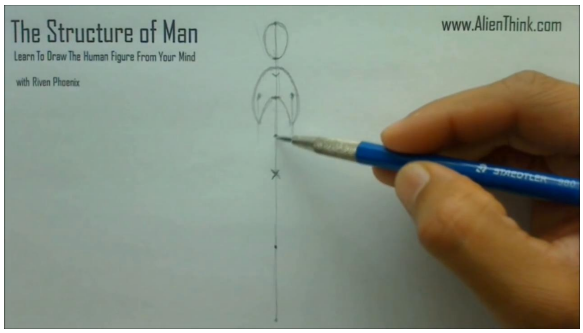
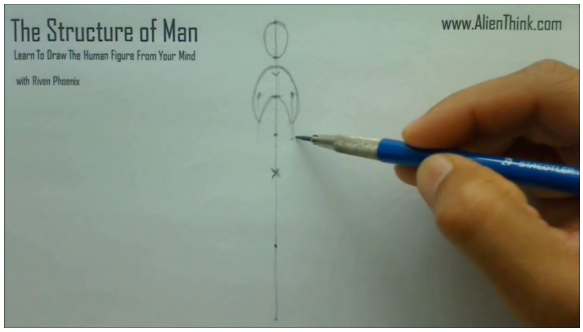
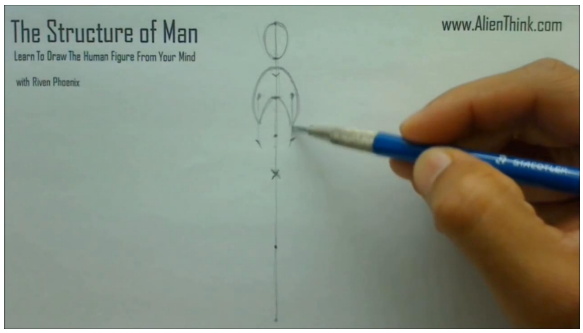
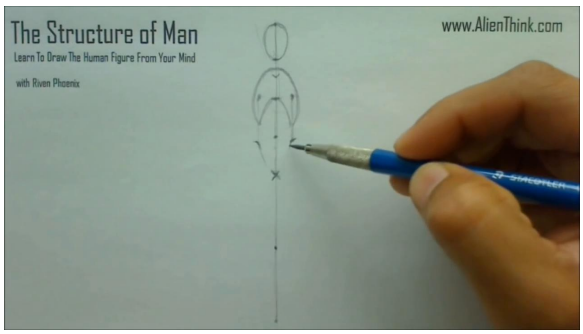
| | | |
|---|---|---|
| 133 |  | this is the navel, this is the crotch, and if I had divided this really in three parts over here, |
| 134 |  | this is where the love handle would be, just like this, right. So I did a line here where this was |
| 135 |  | going, it's in intersection of these two lines going like this, meaning that for now we're just |
| 136 |  | going to specify that this is where the, this is how the pelvis will come together, right. Again, |

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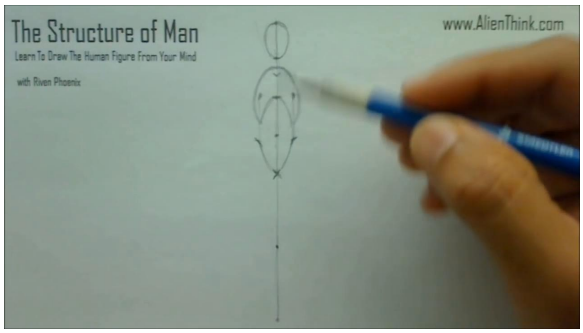
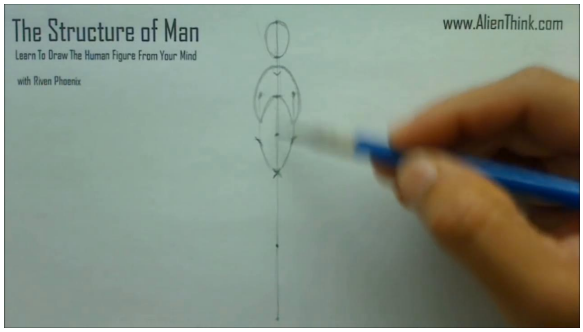
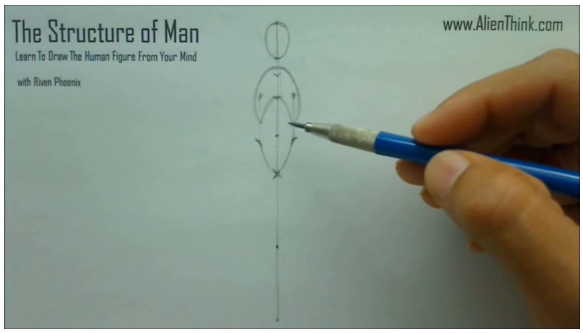
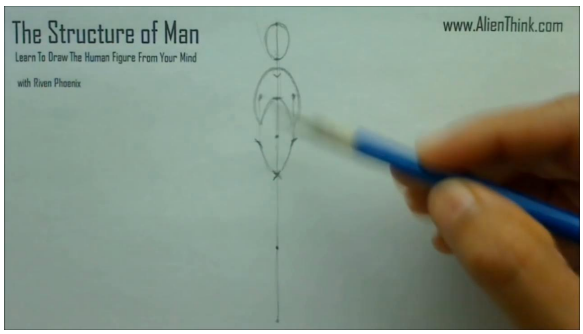
| | | |
|---|---|---|
| 137 |  | when I'm drawing this, I'm drawing this very artistically, right, just freehand and I'm being very |
| 138 |  | accurate, meaning that I'm being very approximate with my ideas here. This is what's allowing the |
| 139 |  | invention to look like this idea that we have of this thing we're calling the human being. So once |
| 140 |  | we've determined this, all we have to do is really now understand, okay, now this invention needs to |

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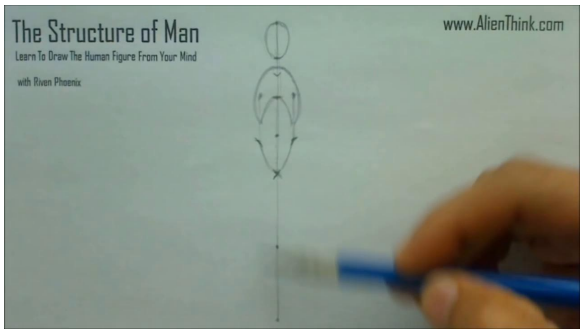
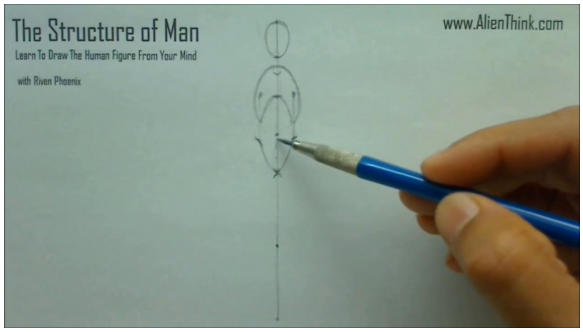
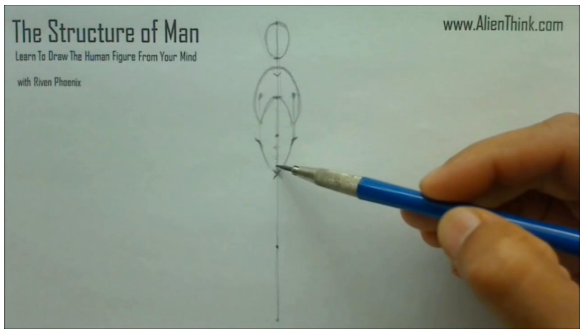
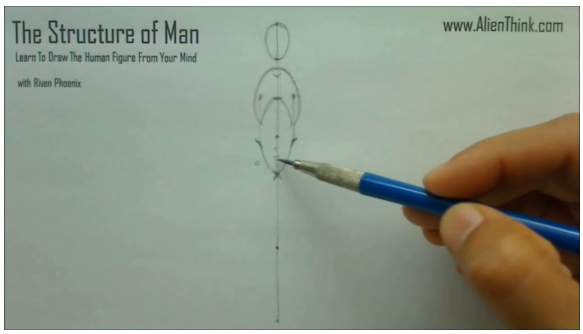
| | | |
|---|---|---|
| 141 |  | stand on two legs, how do we determine this. So since we divided this in three different parts, |
| 142 |  | these areas here, right, from here to here, we really just divided this in three parts, one, two, |
| 143 |  | three, we're just going to specify over here that this is where this line is, right. I just, |
| 144 |  | just a little bit under, I just made two circles here, meaning that when I made them here, I didn't |

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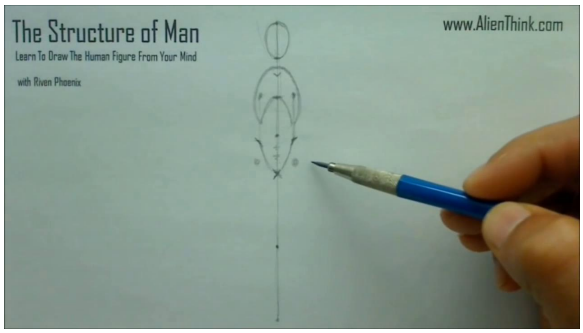
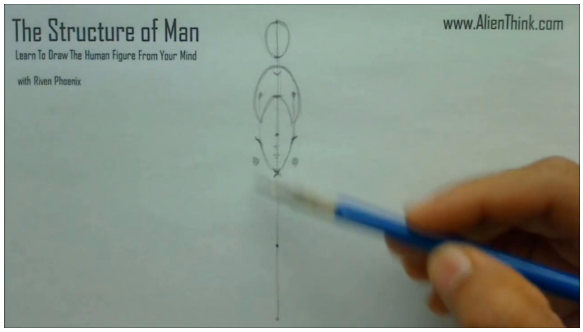
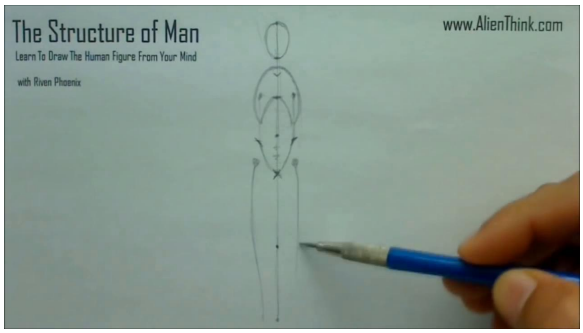
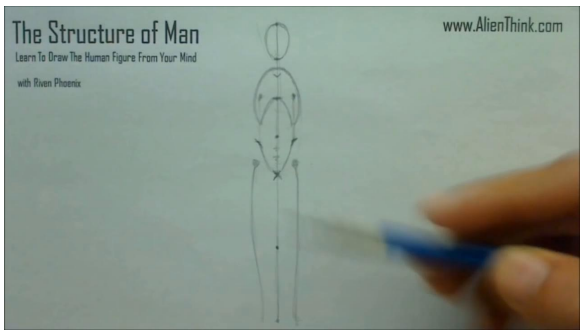
| | | |
|---|---|---|
| 145 |  | go here. I made them where, where this area here is here and this, these are the two ball joints |
| 146 |  | that will really just give us like the legs here. So here I'm just going to draw out the legs |
| 147 |  | like this. Notice that I'm not being very schematic here. I want it to be very fluid looking |
| 148 |  | over here and when I come to the feet for now, I'm just going to do this. I just make |

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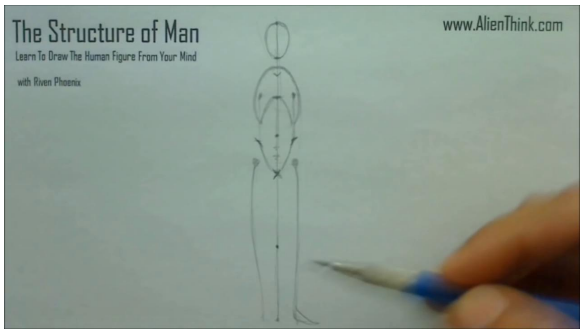
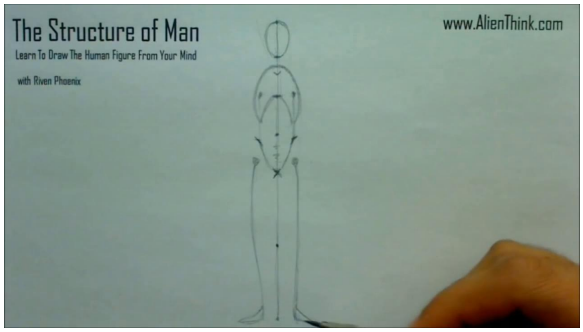
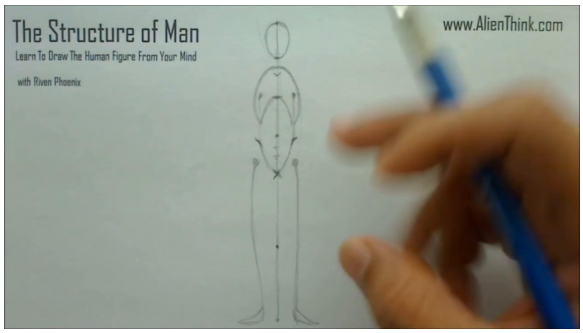
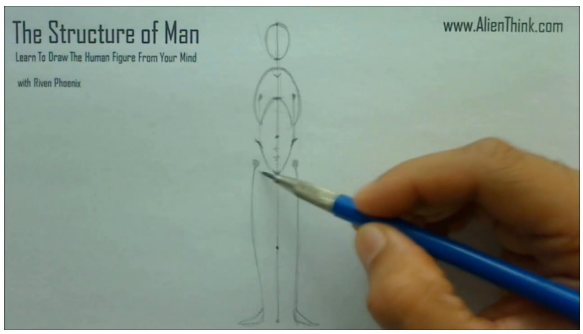
| | | |
|---|---|---|
| 149 |  | two simple ideas here of these flabby feet over here and that's all we need to understand about |
| 150 |  | this for now. As we go through this process, we will be adjusting this invention and making |
| 151 |  | and adding to this toolkit more ideas that will help us understand things that we should know. |
| 152 |  | So basically when I put this, I can just really just put two lines here that this is how it |

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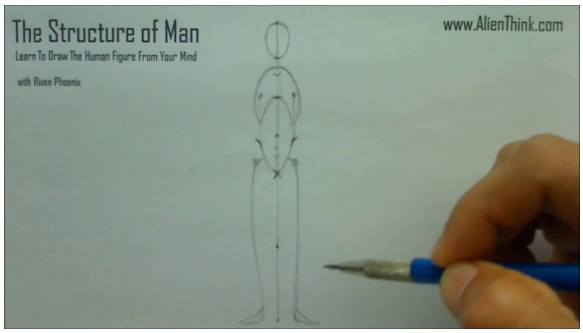
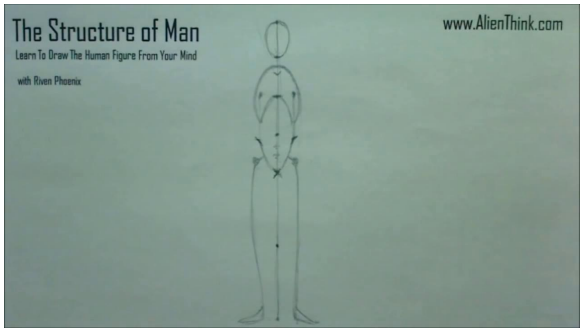
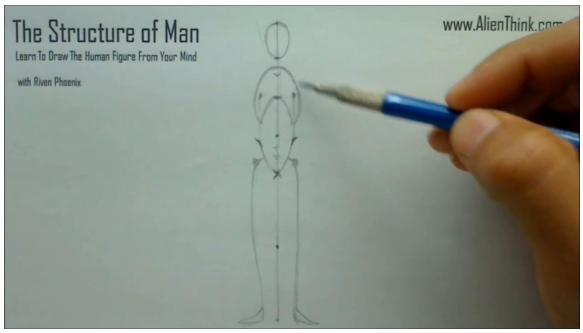
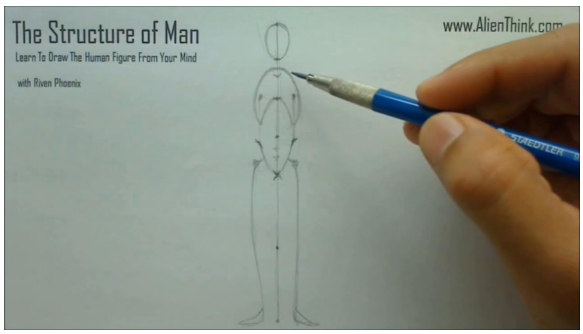
| | | |
|---|---|---|
| 153 |  | stands on two feet. So now we need to determine that this invention that we have, it's going to have |
| 154 |  | two arms with hands, right. So and it's obviously in order for them to be on this |
| 155 |  | invention, they need to join together somehow. So we need to give it this thing that we're going |
| 156 |  | to call the clavicle. So to do that, we need to understand where exactly should the clavicle go. |

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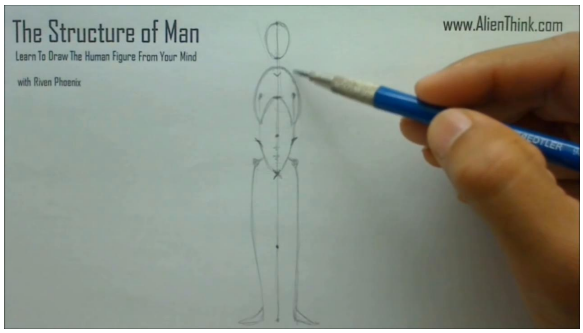
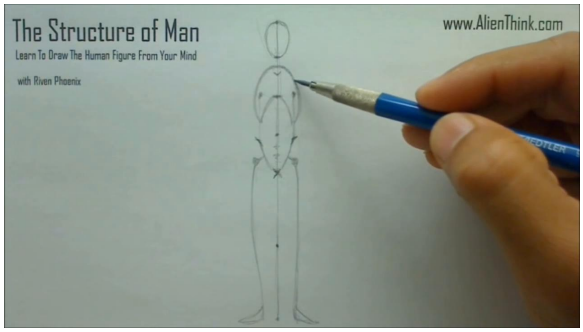
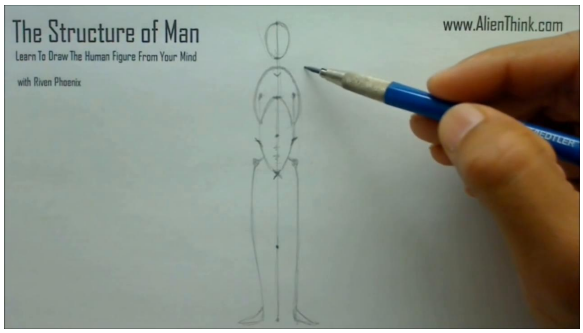
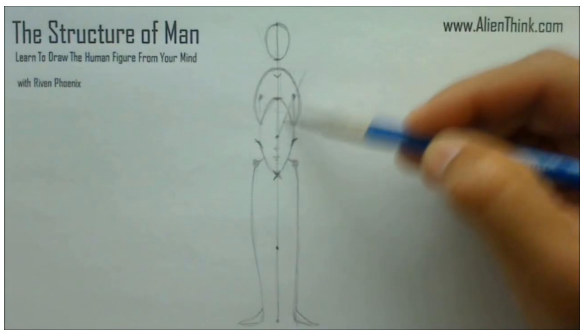
| | | |
|---|---|---|
| 157 |  | So here the obvious thing. So we know that the ball joint cannot go here because it will collide |
| 158 |  | with this. It has to be somewhere out here so the arm can hang off and it needs to be somewhere |
| 159 |  | above here. So to do that, it's very easy. All we have to do is in the mind to train it to understand |
| 160 |  | that if we drew out two lines like this, right, this V shape here, this V shape from the |

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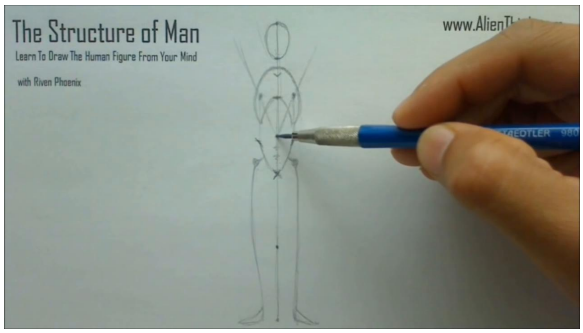
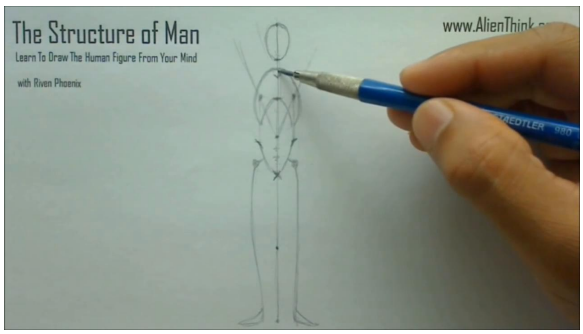
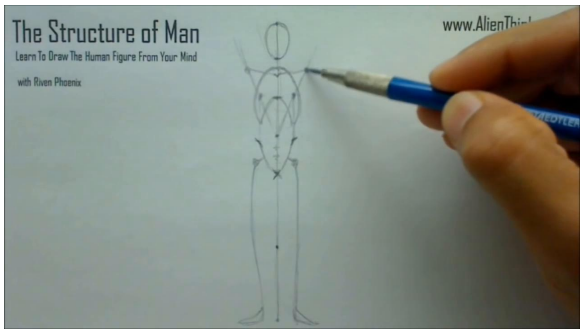
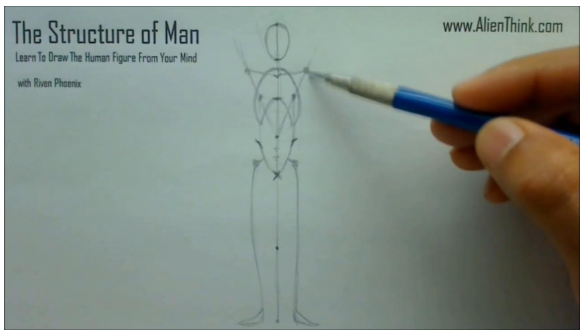
| | | |
|---|---|---|
| 161 |  | naval touching the nipple area over here. And here's where the clavicle is just above a little |
| 162 |  | bit above this clavicle is the point where the clavicle will stop and automatically give us |
| 163 |  | the understanding of where the two sockets are going to be for the shoulder joint. So once we |
| 164 |  | have this, we really can just draw out a line here for the hand. So here I'm just going to draw it out |

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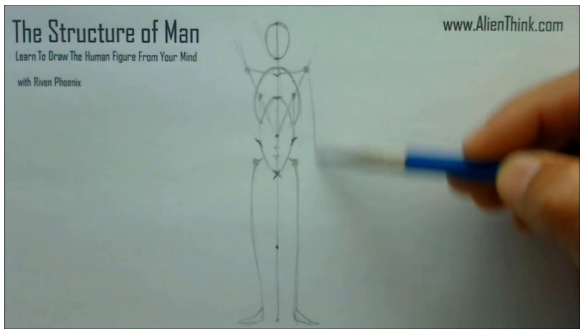
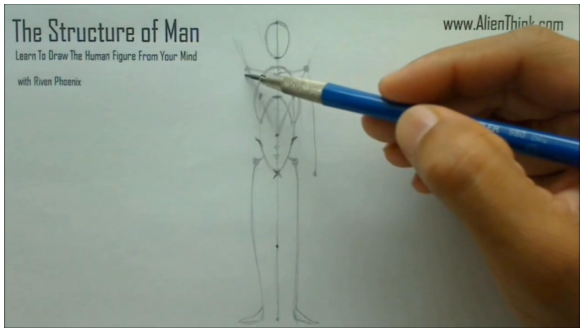
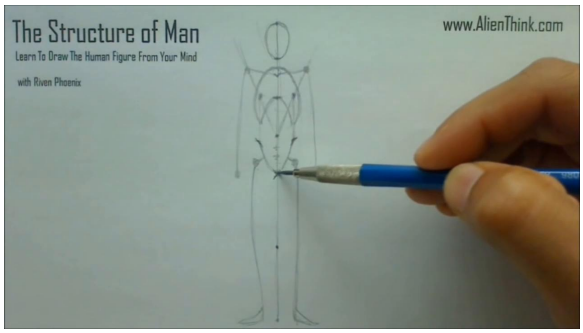
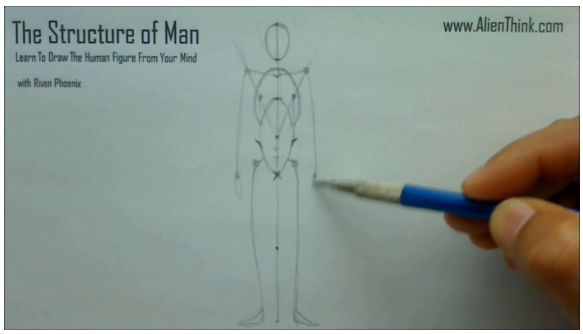
| | | |
|---|---|---|
| 165 |  | like this and where the crotch is, I'm going to stop it here. This is where the wrist is. |
| 166 |  | And do the same thing here. Just I'm just going to draw it like this. This is where the |
| 167 |  | crotch is. The wrist is going to be here and here I'm just going to give it |
| 168 |  | all two hands. Just draw like an oval shape over here. Don't get complicated and any of these |

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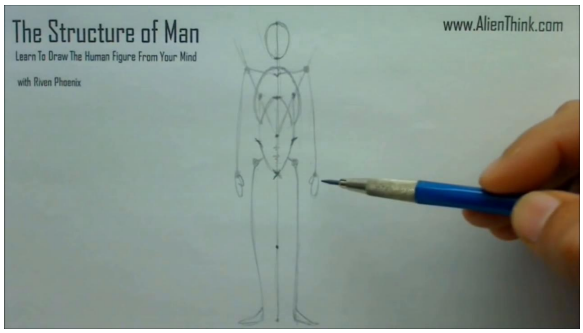
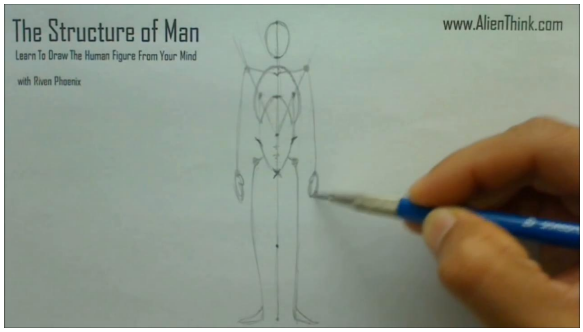
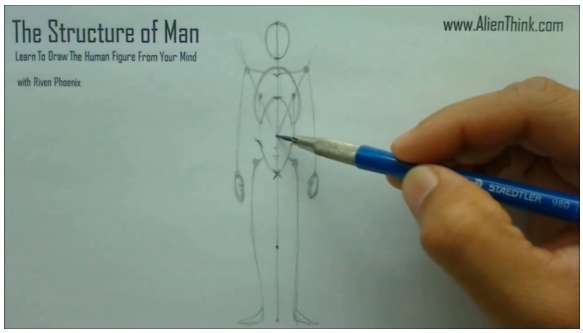
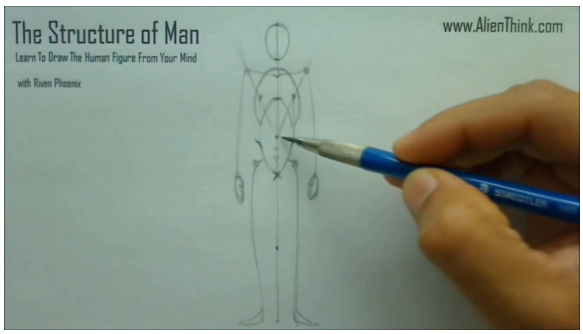
| | | |
|---|---|---|
| 169 |  | ideas is just to simplify these ideas here. And you can draw the hands like this, like these |
| 170 |  | oval shapes here. Usually I just try to keep this very simple like this. Right, so here where the |
| 171 |  | navel is, we can state here. In our invention, the rule is that where the navel is, this is |
| 172 |  | basically if this, this is over here, it's going a little bit on the angle. It's really all |

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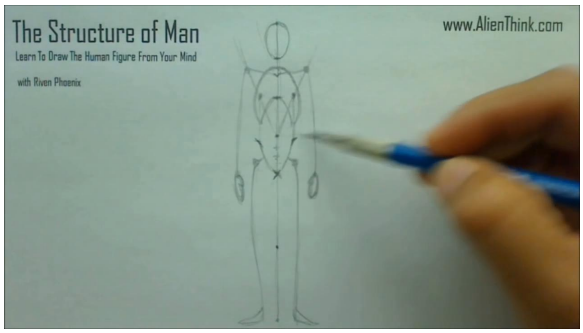
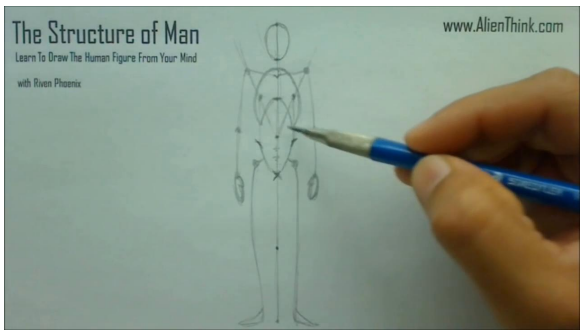
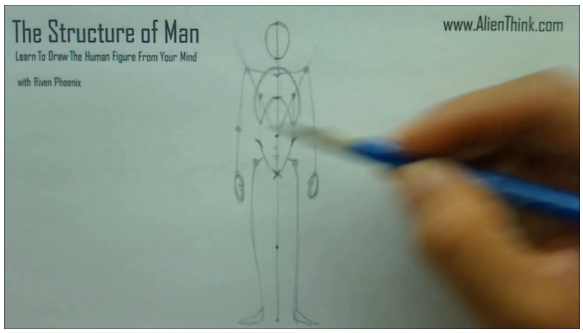
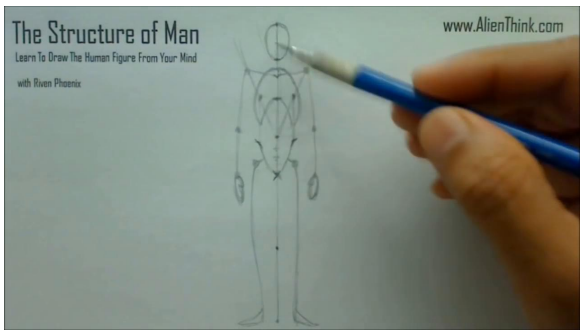
| | | |
|---|---|---|
| 173 |  | concept of the pendulum. This is where the elbow joint is going to be. So in our ideas, |
| 174 |  | where we know where the navel is, we know that okay, the elbow is just going to be where the |
| 175 |  | navel is when the arm is like this. Right, so here you can see how automatically we were able to |
| 176 |  | invent this concept very rapidly. Right, this thing that I just showed you here is the same thing |

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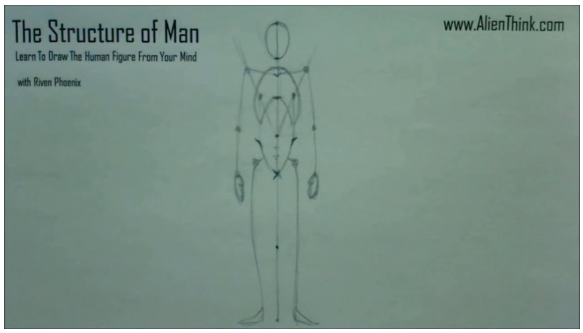
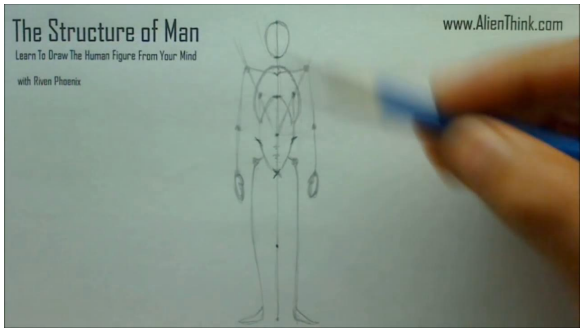
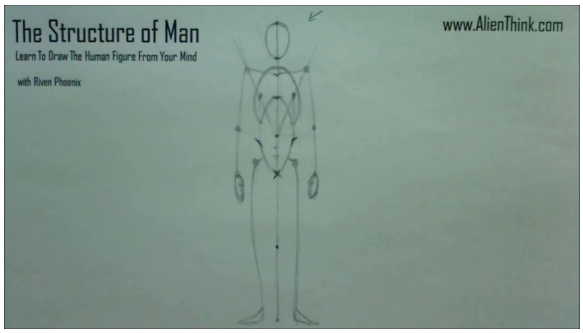
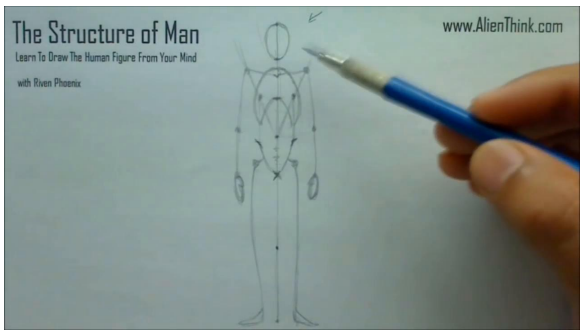
| | | |
|---|---|---|
| 177 |  | as the basic shape that I drew just like this. Right, we invented our own very simple concept |
| 178 |  | of this invention. So this is the beginning of our journey to understand, comprehend the concept |
| 179 |  | of the human figure using this very powerful toolkit or formulas of rules that we came out with. |
| 180 |  | So what I want to show you is, and something else here is what is the end journey supposed to |

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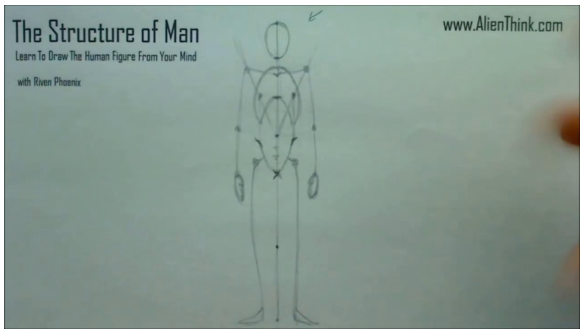
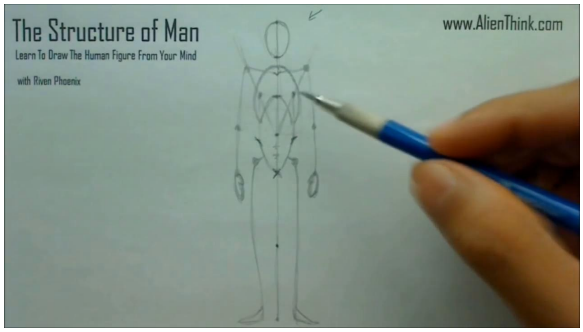
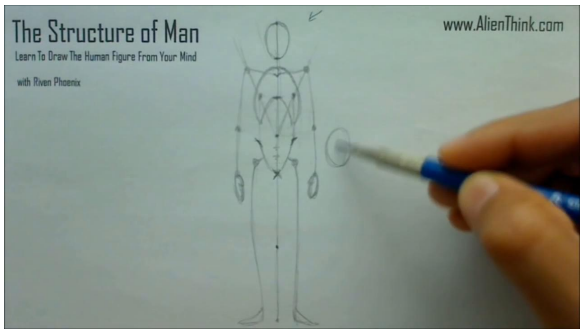
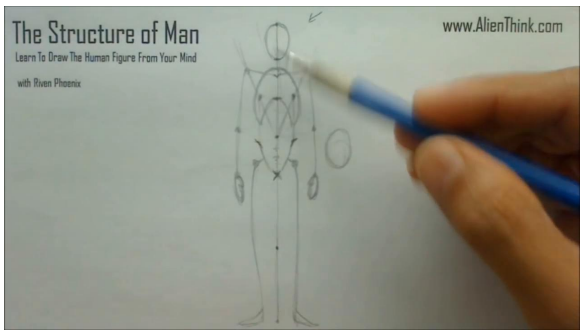
| | | |
|---|---|---|
| 181 |  | even look like. Right, this is the start of the journey. Right, so the structure of man, this entire |
| 182 |  | course is starting here. And then you're going to have this, in this course, we're going to call this |
| 183 |  | like this missing link here in the mind here. Right, this entire journey of understanding the |
| 184 |  | complete structure of the skeleton to all the muscles to the forms of the human figure. So we can, |

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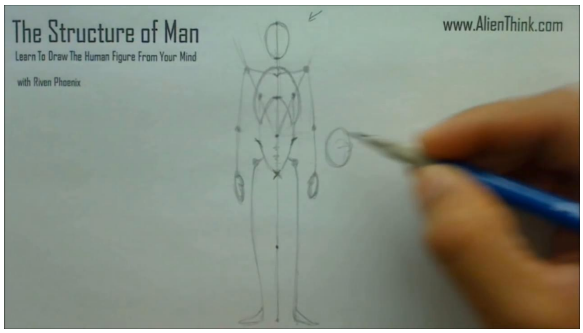
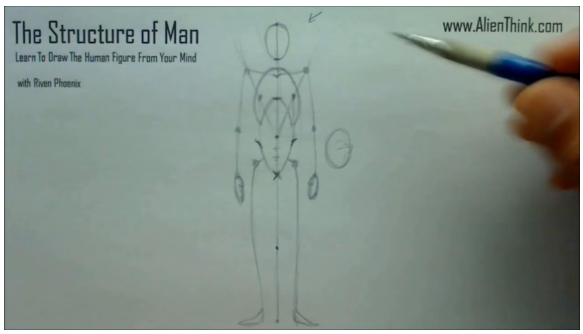
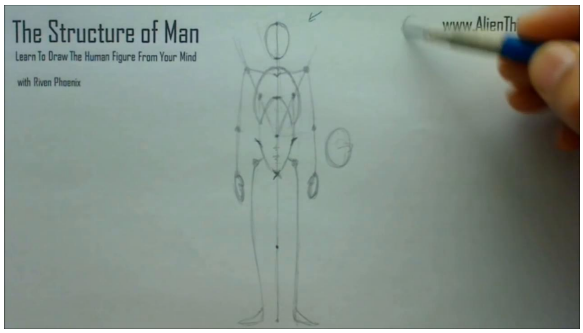
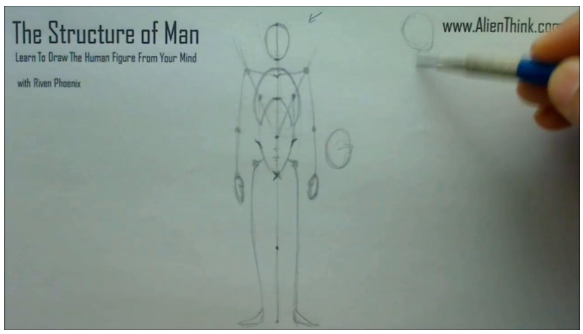
| | | |
|---|---|---|
| 185 |  | this is the whole missing link that we're going to go through and then to be able to draw out like a |
| 186 |  | figure. So to demonstrate the concepts here that I just showed you, I'm going to draw out simply a |
| 187 |  | sketch out a figure so you can see what this is going to look like. Right, so if you've been |
| 188 |  | wondering, okay, well, how does it, what does it feel like to draw a figure? It really comes down |

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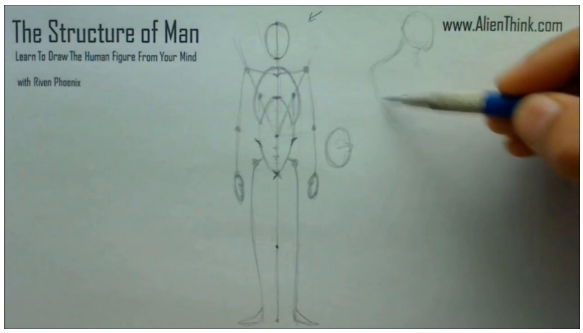
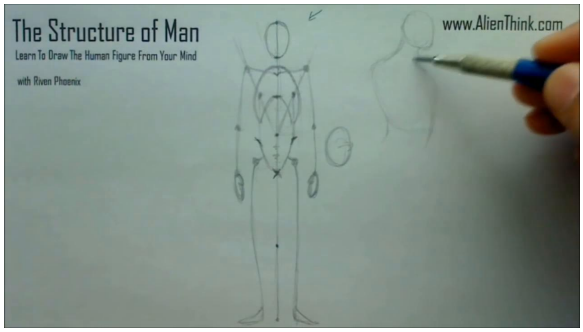
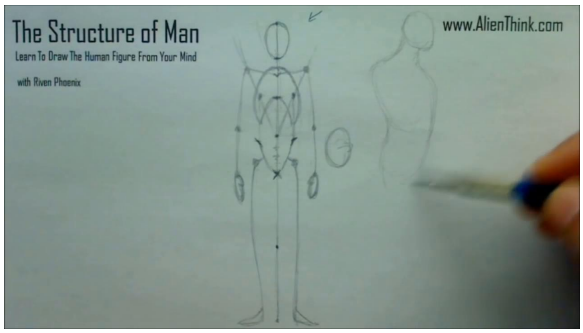
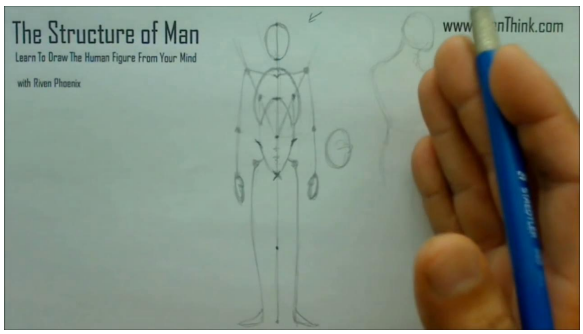
| | | |
|---|---|---|
| 189 |  | to understanding in the end the, the forms of the figure. So here I'm just going to draw out |
| 190 |  | very simply like this. And let's say this is going to be the, the pelvis area here here. I'm |
| 191 |  | just thinking of everything in forms. Now again, you don't want to, I don't really want you to do |
| 192 |  | this exercise. I think I'm just showing you as to how the, the figure would be constructed. |

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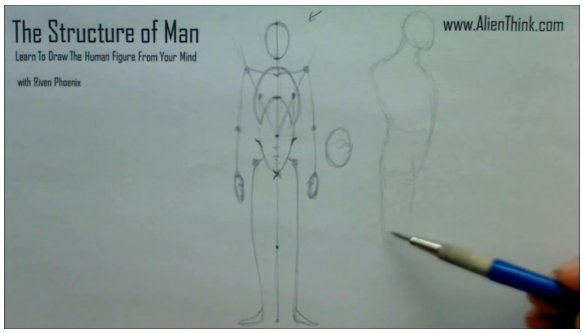
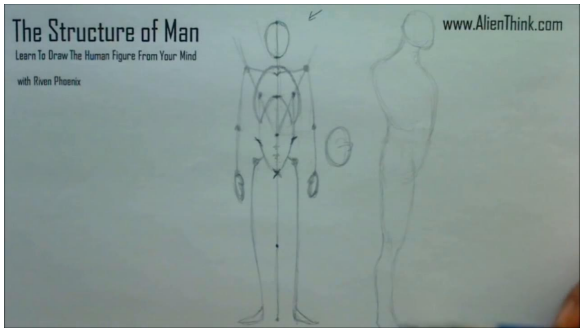
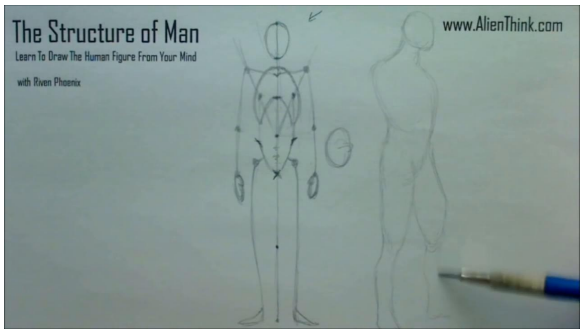
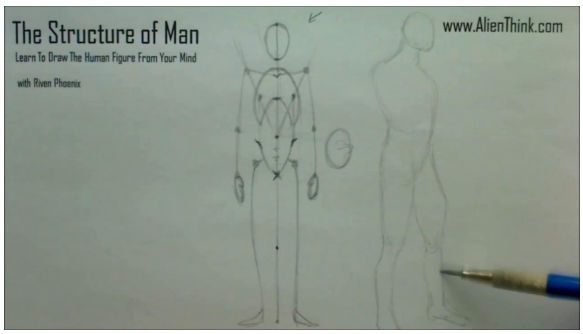
| | | |
|---|---|---|
| 193 |  | So notice my drawing process that when I jump, put down these ideas for the figure, |
| 194 |  | a first, I can really just draw it in these very basic shapes here. |
| 195 |  | And here I'm just going to make him stand like this or something over here. It's like this. |
| 196 |  | He's going to be standing like this and then here I'm going to draw out his arms over here. |

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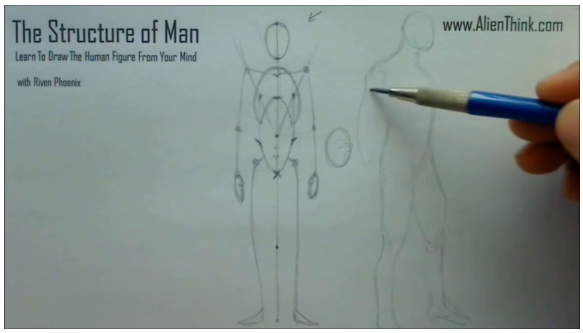
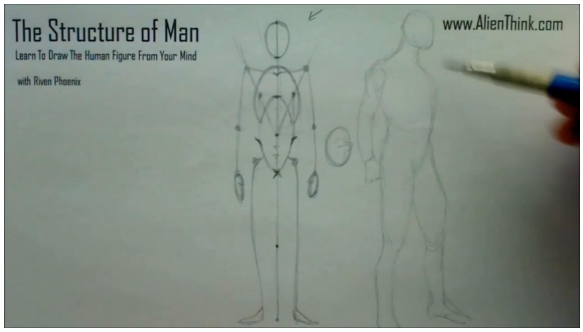
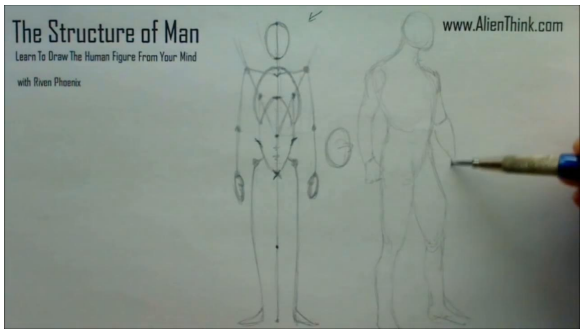
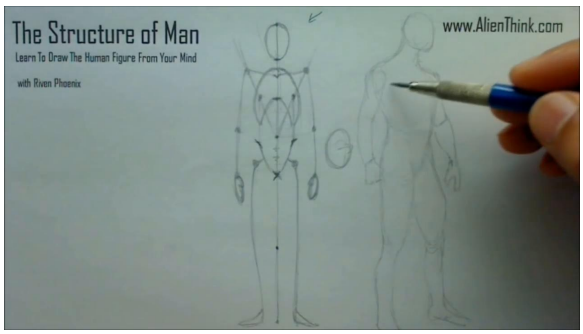
| | | |
|---|---|---|
| 197 |  | It's like this over here. It's just understanding some of the simple concepts in |
| 198 |  | basic shapes over here. So here I'm going to give him his other shoulder over here and this |
| 199 |  | end over here. And I guess for this hand we can make it like open like this. So you can see I |
| 200 |  | quickly just sketched out a basic idea here. So once I have this, so what I'm demonstrating to you |

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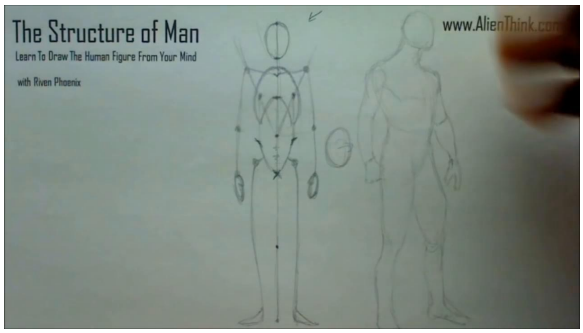
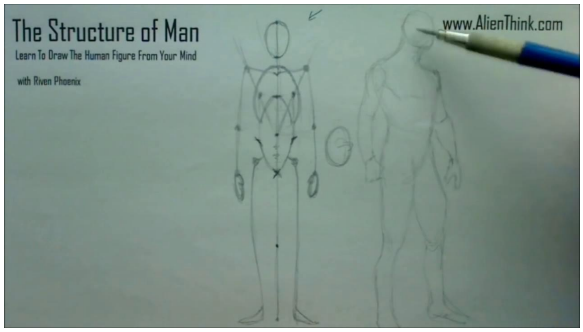
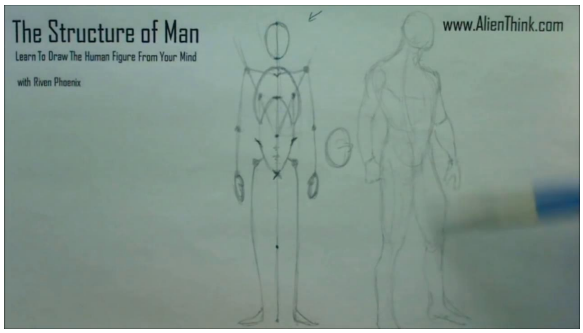
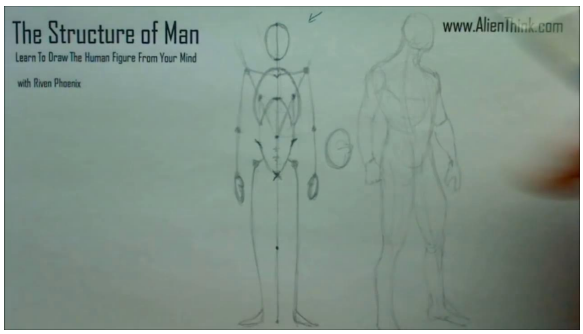
| | | |
|---|---|---|
| 201 |  | is what the end journey looks like. We get a simple idea here for the figure, right? So I could have |
| 202 |  | also just drawn out this and draw, or drew out like this skeleton structure, like this, |
| 203 |  | also, right? Same thing and drawn out the chest cavity if I wanted to. But in the end, what happens |
| 204 |  | is that you begin to understand the figure as one concept. So once I have this, all I have to do is |

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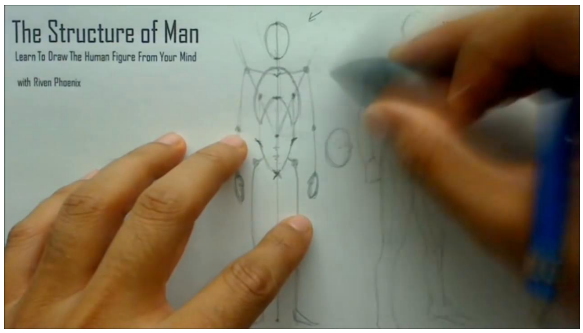
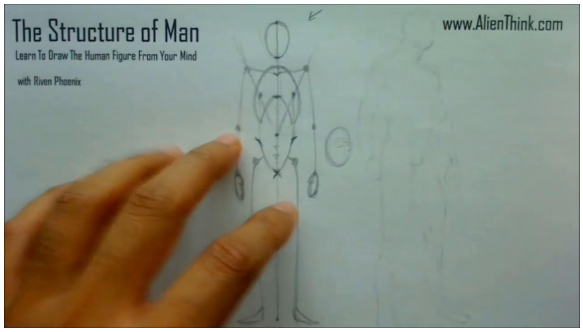
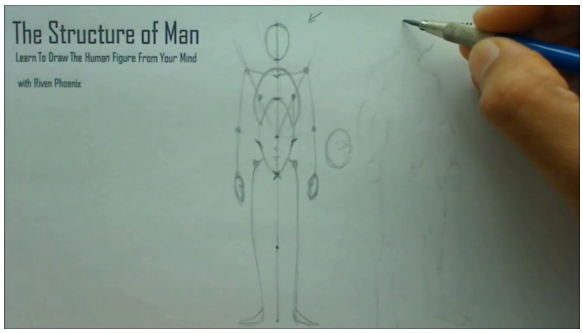
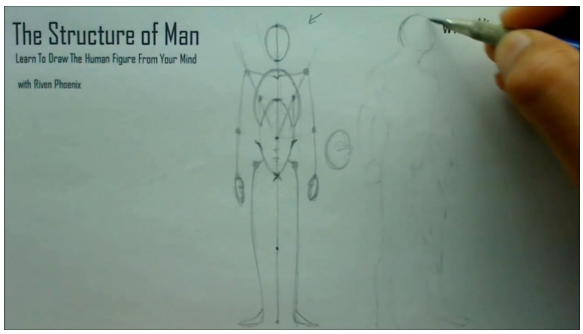
| | | |
|---|---|---|
| 205 |  | really just erase these lines here because now I can just leave the anomalies behind |
| 206 |  | and build on top of my original ideas. So what happens is because now I can see what I had |
| 207 |  | originally put down. So now when I draw out this idea here for this figure, I'm just going to |
| 208 |  | really think about the figure in more detail here and you'll see us to how this will start to |

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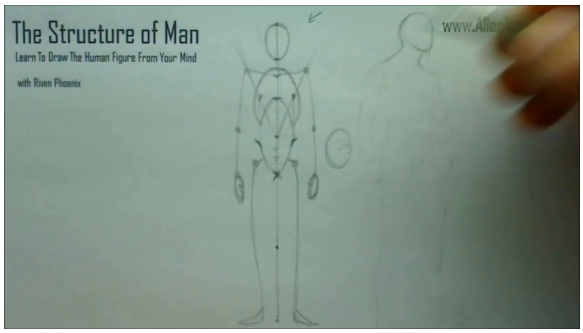
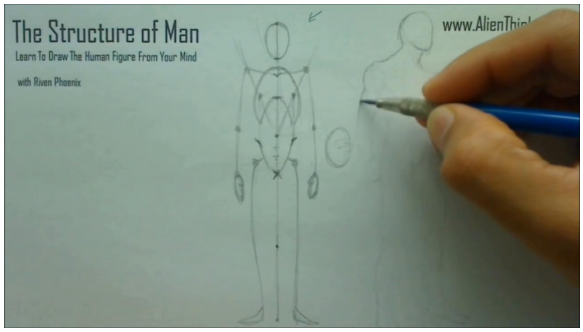
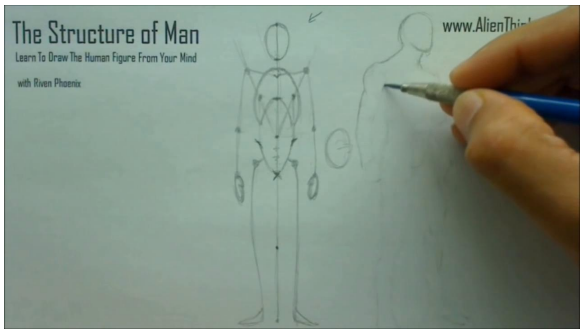
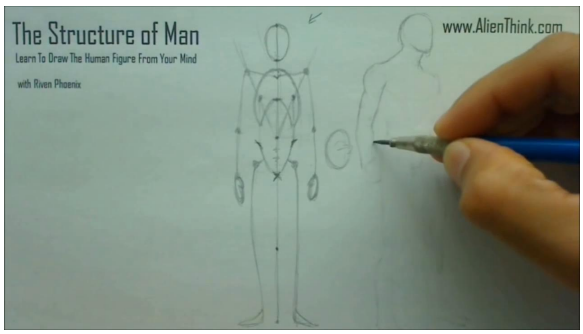
| | | |
|---|---|---|
| 209 |  | look more and more realistic, right? This is where the shoulder is going to be and this is where his |
| 210 |  | fry set is going to be here and then here it's just going to be his forearm, right? So there's |
| 211 |  | several ways of we'll go into a lot of detail into how to get the mind to get to how to get your |
| 212 |  | mind to this level of drawing the figure, right? So even if you are taking life drawing classes |

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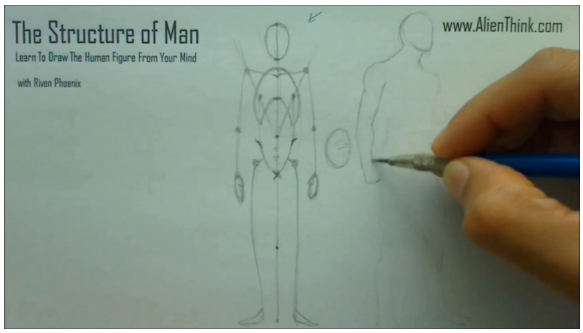
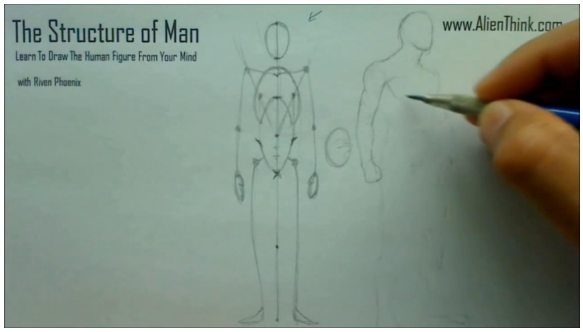
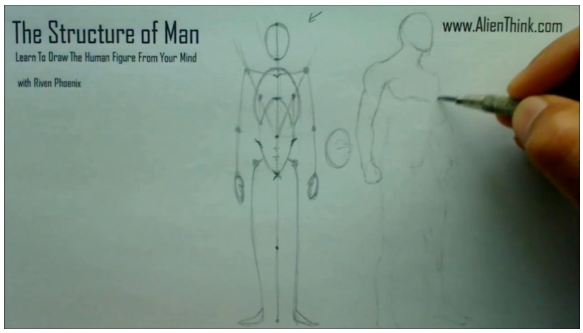
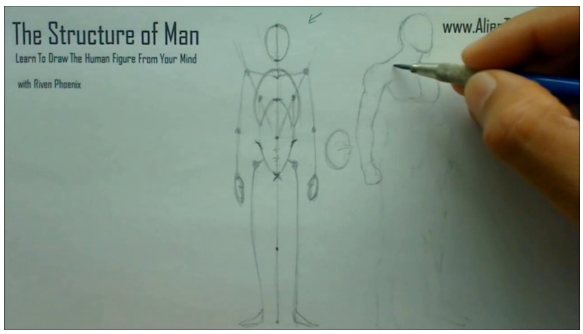
| | | |
|---|---|---|
| 213 |  | and you do this course, you'll see that your ability to draw the figure from life is going to |
| 214 |  | increase much more rapidly because every time you draw the figure from life, you can just spot |
| 215 |  | out all the muscles, how they are wrapping around the body. Okay, so this is going to be his |
| 216 |  | back muscles over here. It's just going to be his shoulder. This is going to just go like this. |

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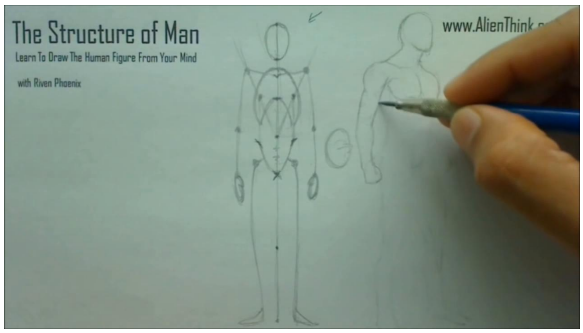
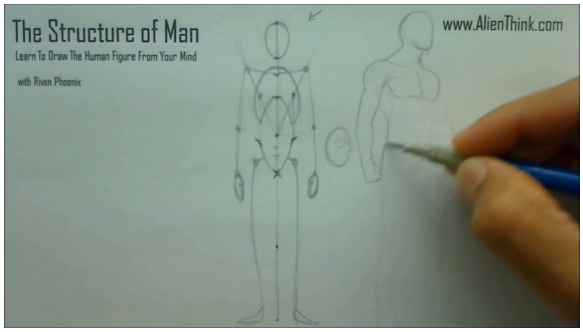
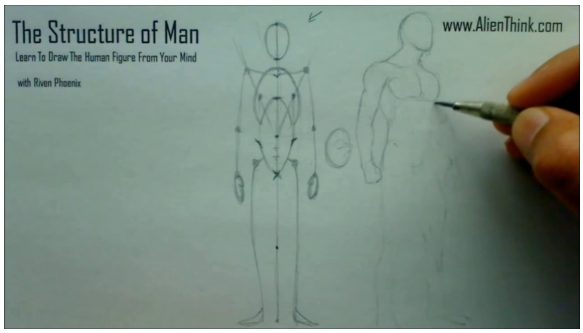
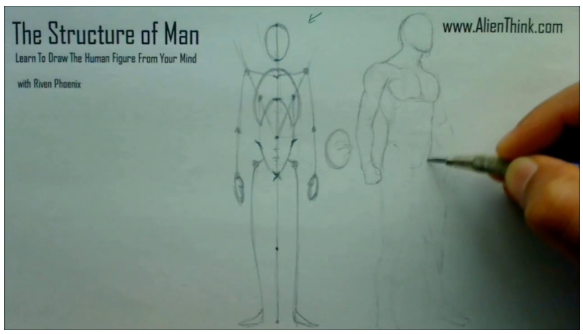
| | | |
|---|---|---|
| 217 |  | This is going to be his back. This is going to be his love handle. You're going to get the muscles |
| 218 |  | here for the pelvis area over here and then over here and I'm just going to keep everything |
| 219 |  | kind of like almost like cartoonish and outline because otherwise we'll just |
| 220 |  | make this lesson too long. So you're just demonstrating to you, proving to you that what I'm showing |

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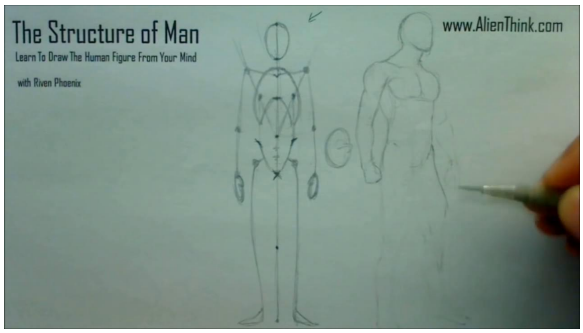
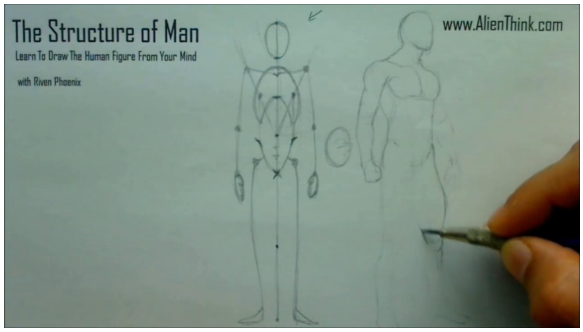
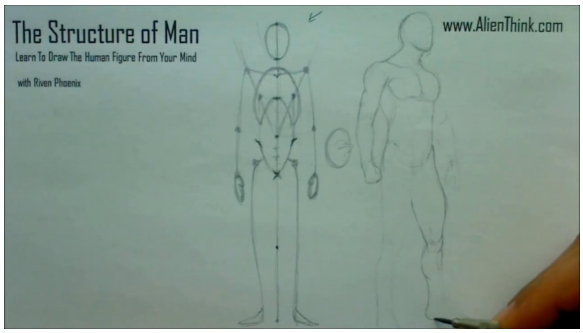
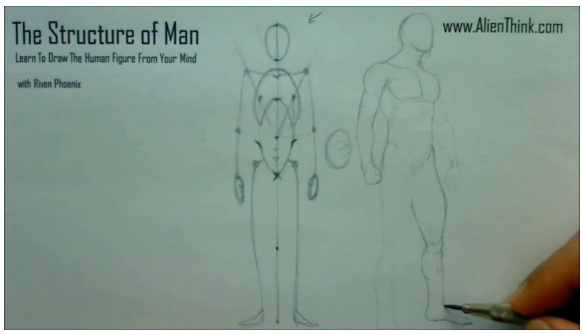
| | | |
|---|---|---|
| 221 |  | to you all these concepts in these 20 years that I've been drawing that how the mind begins to |
| 222 |  | comprehend the design of the figure. So here is your calf muscle here. This is going to be your foot |
| 223 |  | over here. It's like this and here I'm just going to simply look through this as fast as I can. |
| 224 |  | So here I'm just going to make this like an outline over here. So over here is going to be his |

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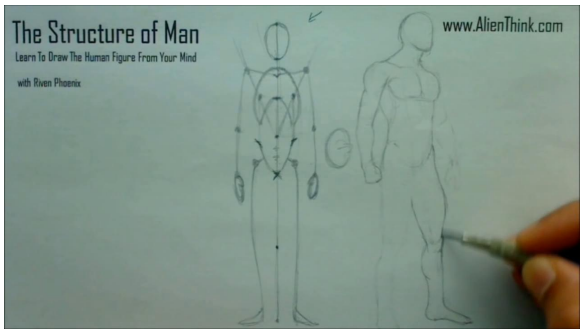
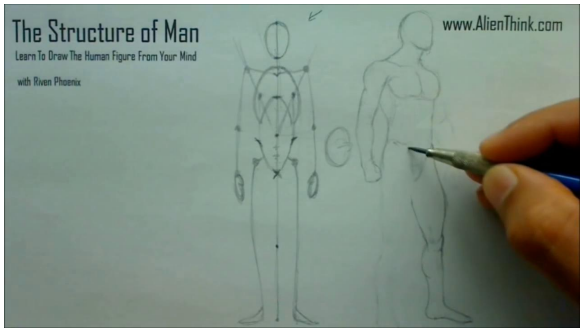
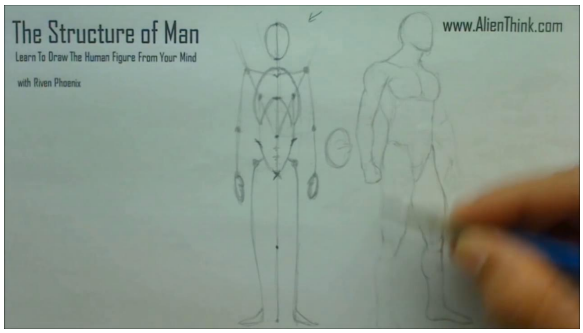
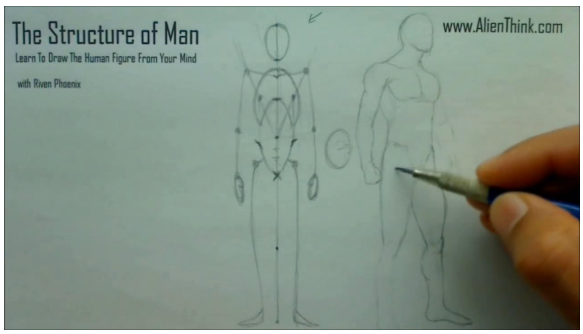
| | | |
|---|---|---|
| 225 |  | knee over here. It's going to be his crotch area over here and this is again is the concept that we |
| 226 |  | just talked about, but it's the love handles. Right, so here I'm just being a sketchy. |
| 227 |  | Later in the lessons we'll show you when we get to |
| 228 |  | when we completely understood the whole design of the figure, the all anatomy of it will go through |

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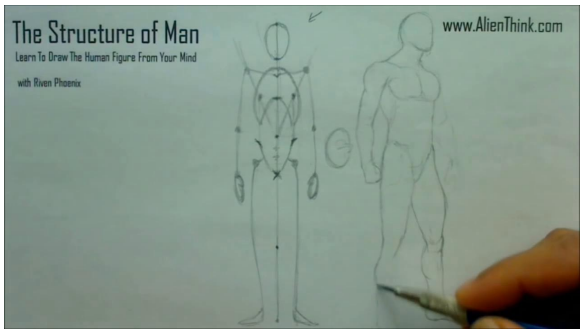
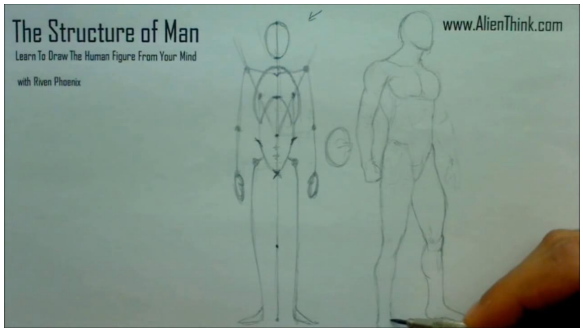
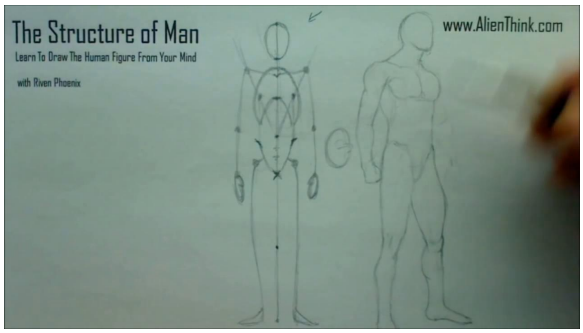
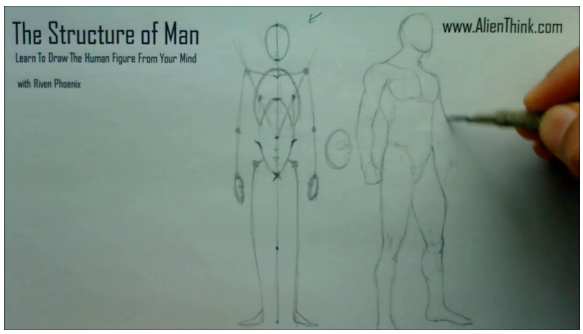
| | | |
|---|---|---|
| 229 |  | this process of figure sketching and beginning to understand, okay, how do we draw the figures much |
| 230 |  | more realistic in shadows and stuff. Okay, so basically I'm just sketching it out, but you can see |
| 231 |  | I was able to put the figure down very rapidly here without much effort. Right, he's just thinking |
| 232 |  | about how all the muscles fit together on the human form. Right, so here we come to this hand, |

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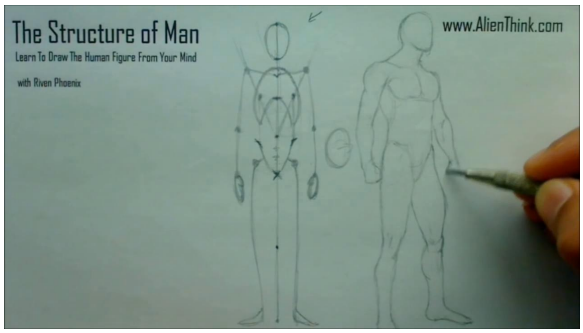
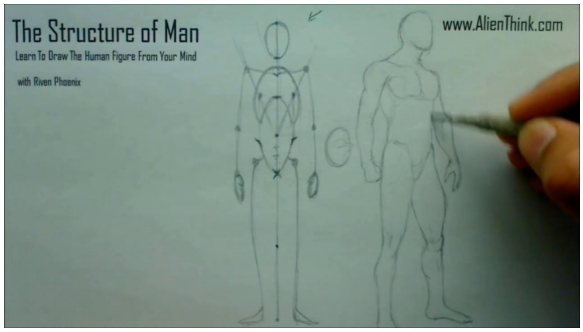
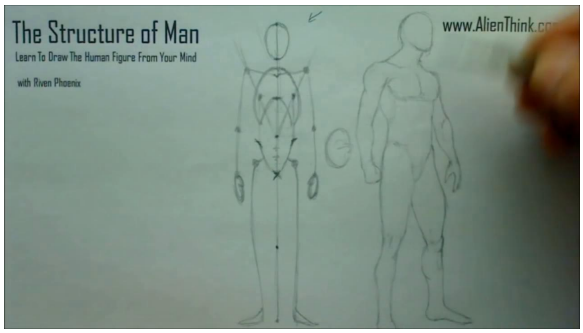
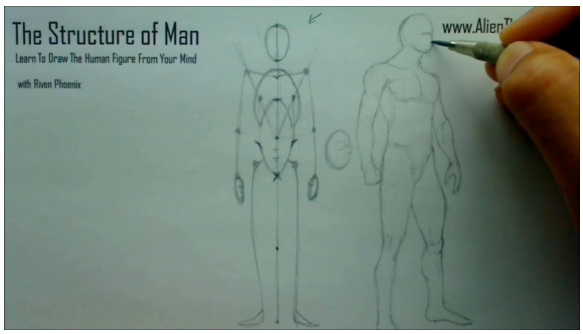
| | | |
|---|---|---|
| 233 |  | here I'm just going to draw out his hand like this. Right, I'm just going to sketch this out. |
| 234 |  | So obviously if I spend more time, I'll just make it more and more realistic the more I go through it. |
| 235 |  | Right, so and here is the the brow area over here. It's just going to be his eyes over here. |
| 236 |  | It's going to be his nose right here. So he I'm just going to quickly put down |

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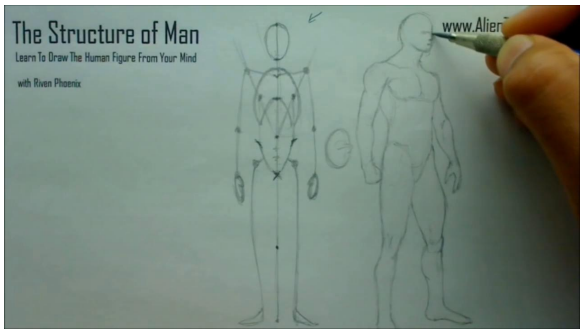
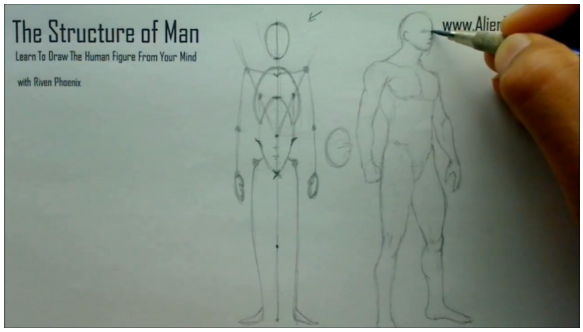
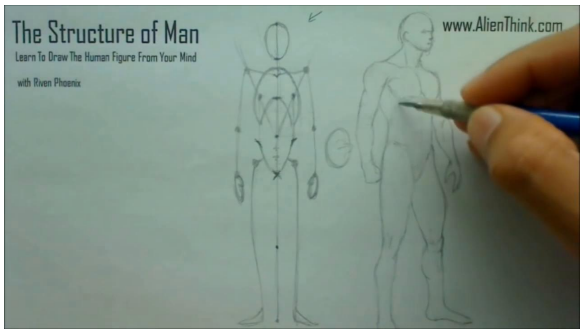
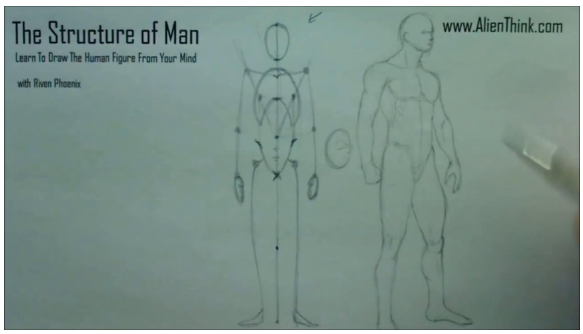
| 237 |  | very simple concepts here. Right, so here's yours going to be here. Right, not much effort. |
| 238 |  | This is like a very simple sketch of a figure from the mind where we can make it more realistic looking. |
| 239 |  | Right, so if you look through the all the lessons, you'll begin to see how realistic we can get |
| 240 |  | it to. Right, so what I'm showing you here is that these concepts here exactly the same over here. |

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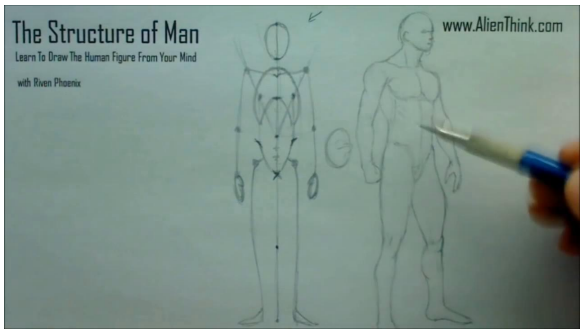
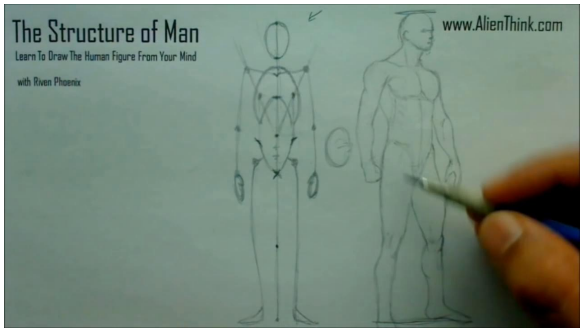
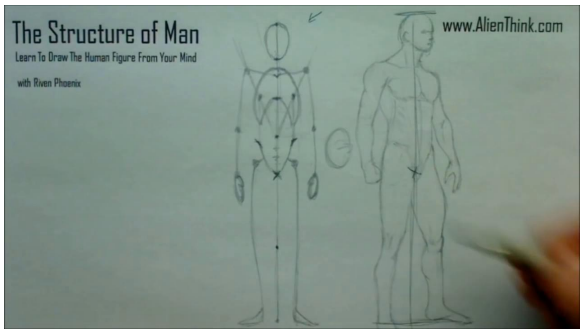
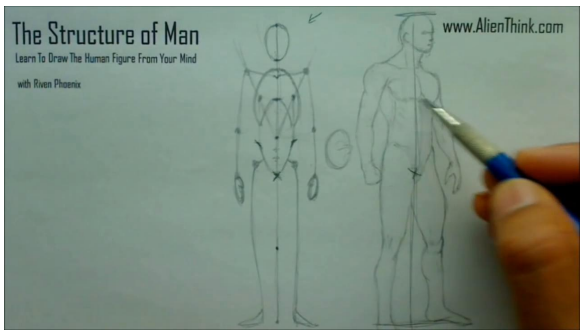
| 241 |  | Right, because if I look at this and say that, okay, let's measure this. This is the height of the |
| 242 |  | figure. Right, and then this is the area of the crotch. Right, so if I drew this line out just like |
| 243 |  | it's obviously this is three fours will be in three dimensional. But it's the same concept. Right, |
| 244 |  | here is the line we did that this is where the where the pack muscles are look at was for you. |

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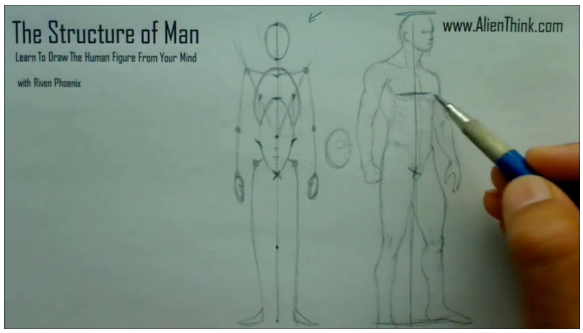
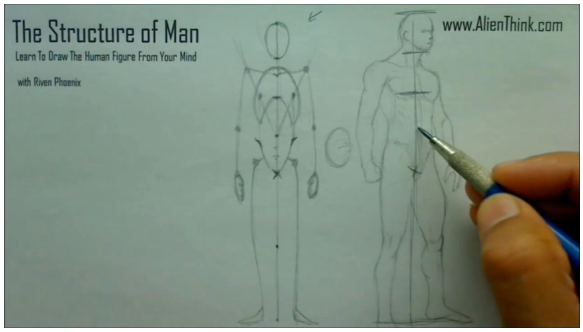
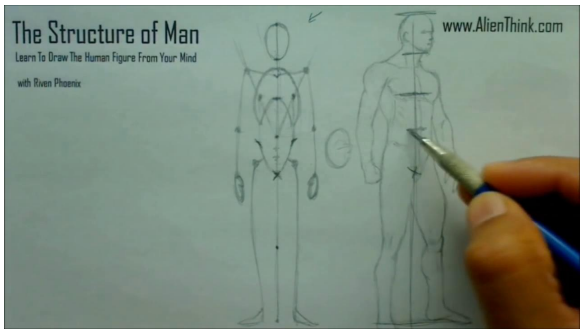
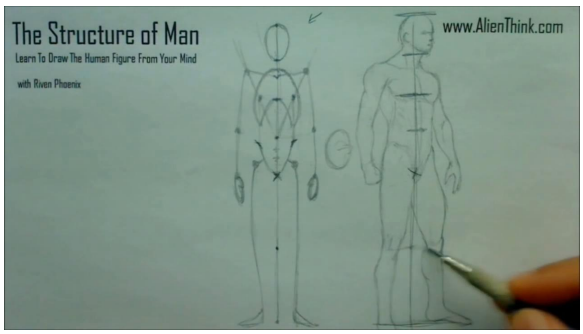
| 245 |  | Automatically, my mind was able to do that. Right, this is where the line for the chin is. |
| 246 |  | And obviously, this is where the navel is going to be over here. Right, so this is where the line |
| 247 |  | for the navel was. And over here, when I divide this in half from here to here, this is where |
| 248 |  | the line for the knees is. Right, so it's above. Obviously, this is in perspective. It's going down, |

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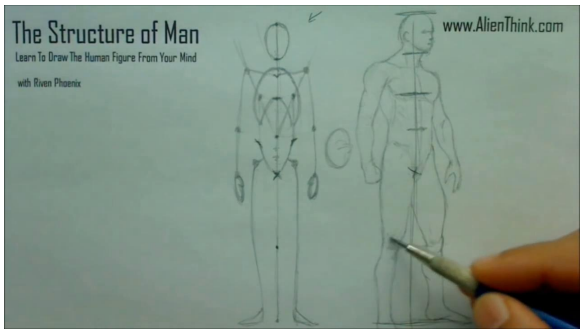
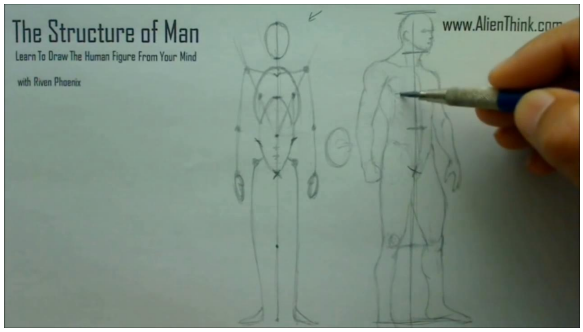
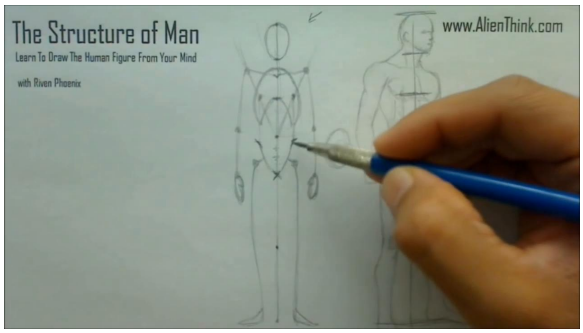
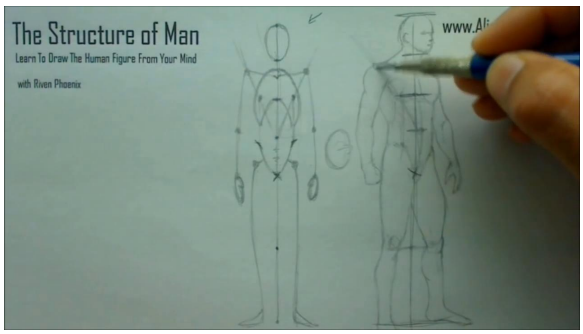
|---|---|---|
| 249 |  | but over here, look, it's above. Right, and same thing here that if we put this in 3D, |
| 250 |  | that these are where the naples is. Right, three dimensional. This is where the love handles just |
| 251 |  | like this over here. They went like this. Right, so from here, if we did that V shape, we know that |
| 252 |  | this is where this is going to be. This is where this is going to be. And again, this is |

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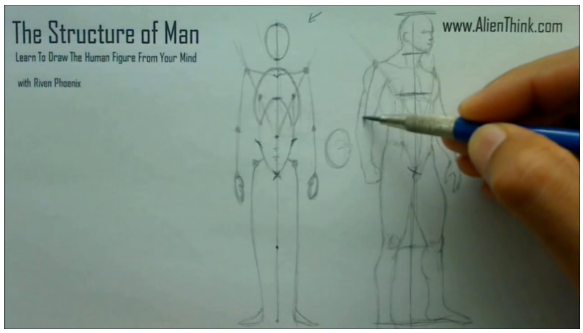
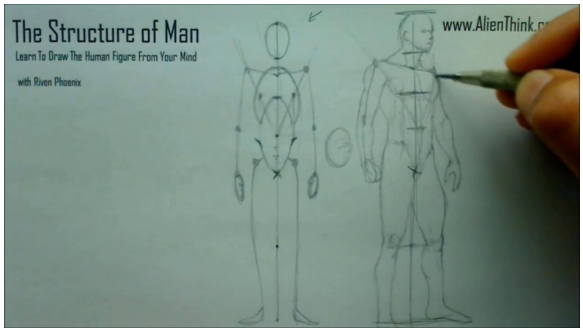
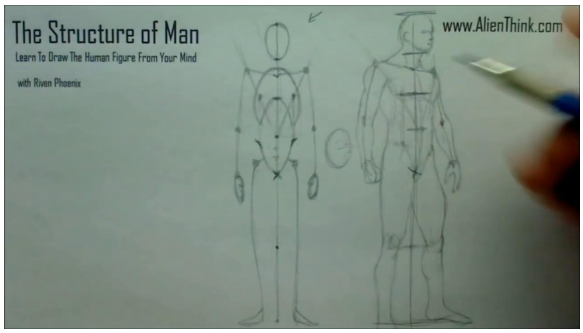
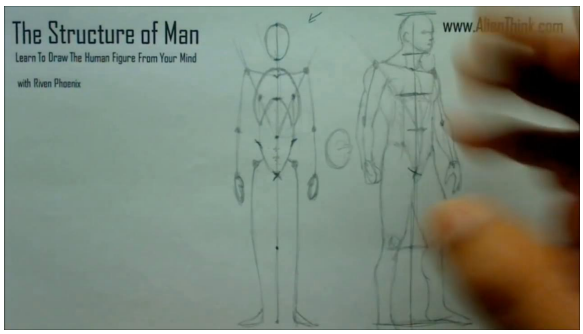
|---|---|---|
| 253 |  | the same concept here. I'm just drawing out the mannequin. So you can see what I'm showing you |
| 254 |  | proving to you that how the mind understands much more rapidly figure drawing. Right, so here, |
| 255 |  | this is where basically the engine you would look like. Obviously, the figure would go through |
| 256 |  | that process of making much more realistic figures, but this is what it feels like. It's just like |

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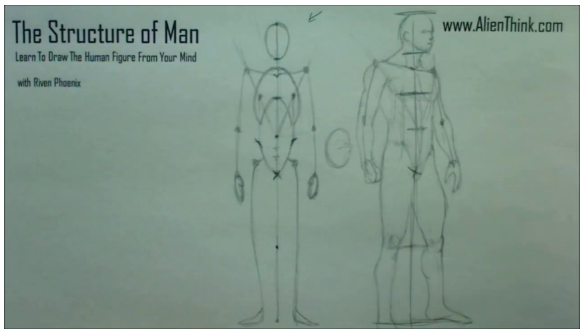
|---|---|---|
| 257 |  | drawing from bliss without much effort. So I'll see you in the next lesson. Thanks. |

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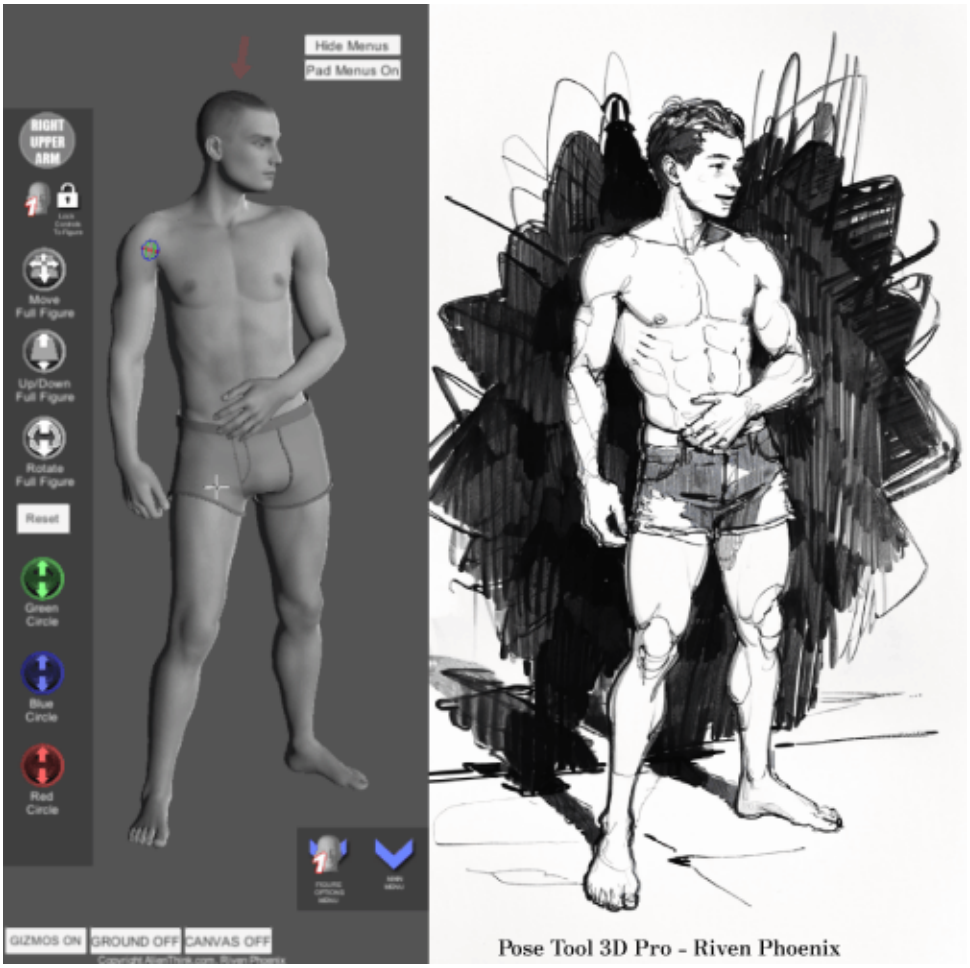


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